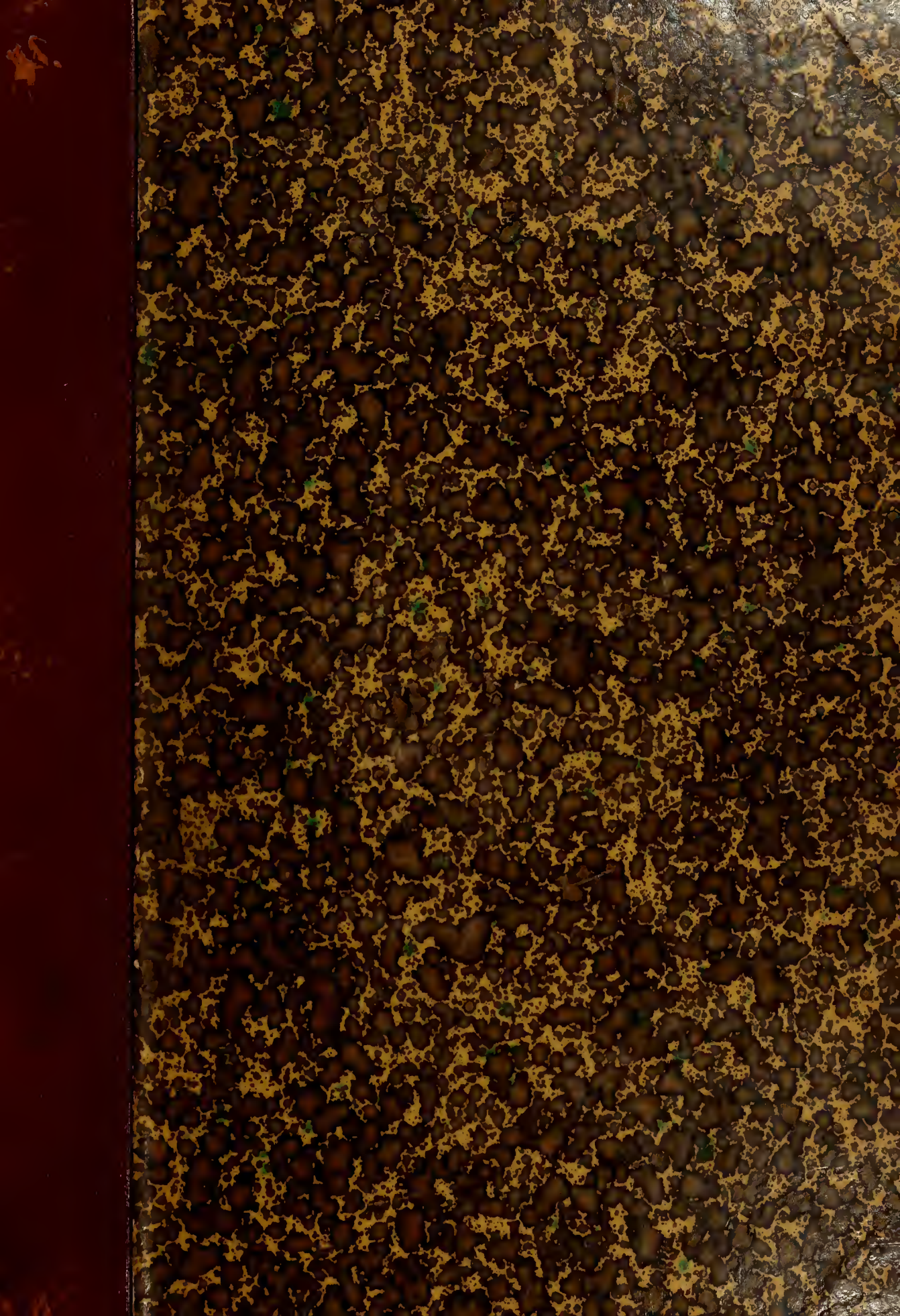




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NATHAN CLIFFORD RICKER, D. ARCH.

THE ARCHITECTURAL
YEAR BOOK

UNIVERSITY OF ILLINOIS
CHAMPAIGN-URBANA



PUBLISHED BY
THE ARCHITECTS CLUB
1911

TO NATHAN CLIFFORD RICKER, the students of the Department of Architecture of the University of Illinois, dedicate this book, as an expression of their earnest appreciation of his whole-hearted service to the school and of the inspiration they have drawn from his example.



SEPIA DRAWING

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THE enrollment for the Department of Architecture for the year 1910-11 was two hundred and seventy-two, of which one hundred and sixty-one were registered in the Course in Architecture and one hundred and eleven were registered in the Course in Architectural Engineering.

The Architects' Club is a student technical organization, membership in which is limited to students in the Department of Architecture whose average scholarship is eighty per cent or above.

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The Courses in Architecture

THE School of Architecture of the University of Illinois offers two distinct and separate courses, the course in Architecture and the course in Architectural Engineering. These courses aim to give the broadest possible preparation for the practice of Architecture.

The course in Architecture aims primarily to train the student to produce correct, thoughtful and beautiful works of architecture. Its studies include a broad field of liberal and scientific subjects to supply the necessary background for creative work, the scientific group terminating in a thorough study of the principles underlying safe and economical construction. The larger part of the course, however, is devoted to the study of architectural forms and the principles involved in their application in architectural design, and in this part of the course much attention is given to the training of the eye to recognize beautiful proportion and of the hand in rapid and tasteful draftsmanship.

The course in Architectural Engineering is formulated on the same general plan as the course in Architecture, the distinction being that more attention is paid to the scientific and structural studies and less to the study of architectural form and design.

The facilities and equipment for instruction, collected during the forty years of the active existence of this school, are of a high degree of excellence. The large library of architectural books is undoubtedly one of the finest in this country. The projection apparatus for lecture illustration and demonstration consists of three electric lanterns, one a high grade Zeiss reflectoscope and another arranged to show two pictures at the same time for comparative study. The collection of slides for use with these lanterns numbers over ten thousand, illustrating the great monuments of the world. The instructional staff consists of ten trained architects devoting their whole time to instruction in Architecture. The student registration for the year 1910-11 was two hundred and seventy, placing the School of Architecture of the University of Illinois first in this country in point of attendance.



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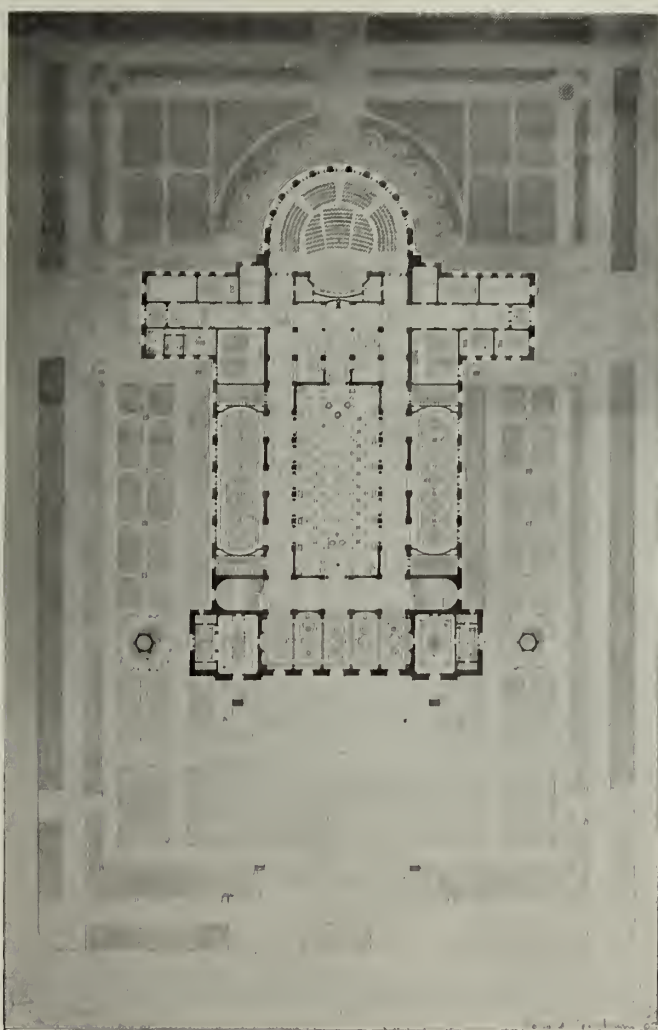
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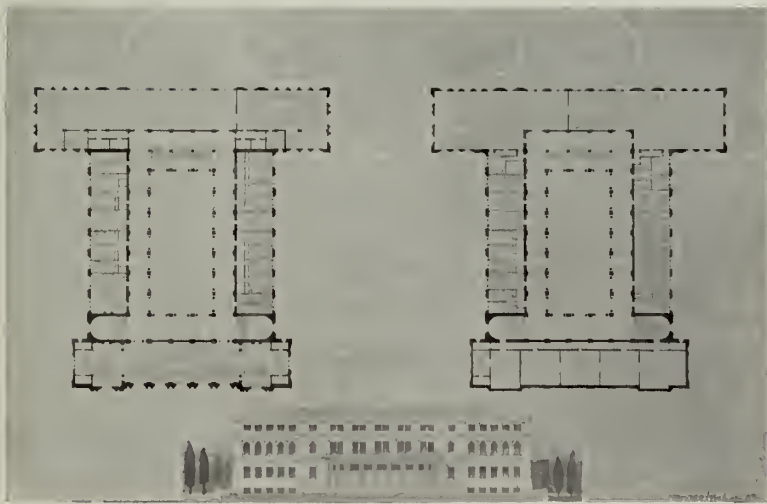
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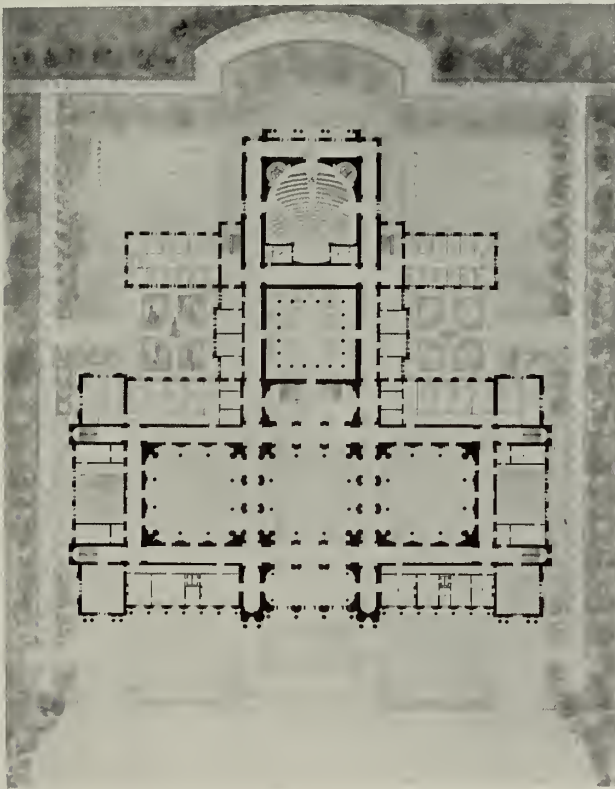
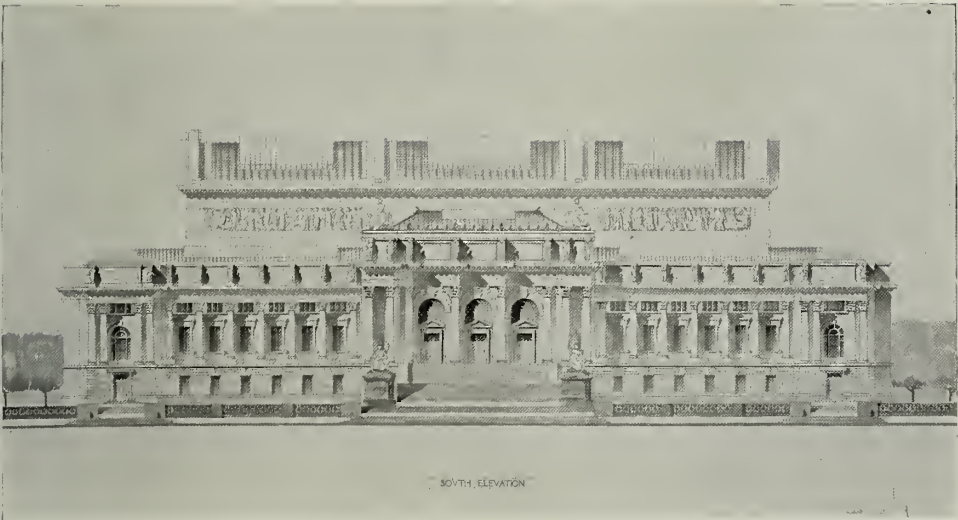
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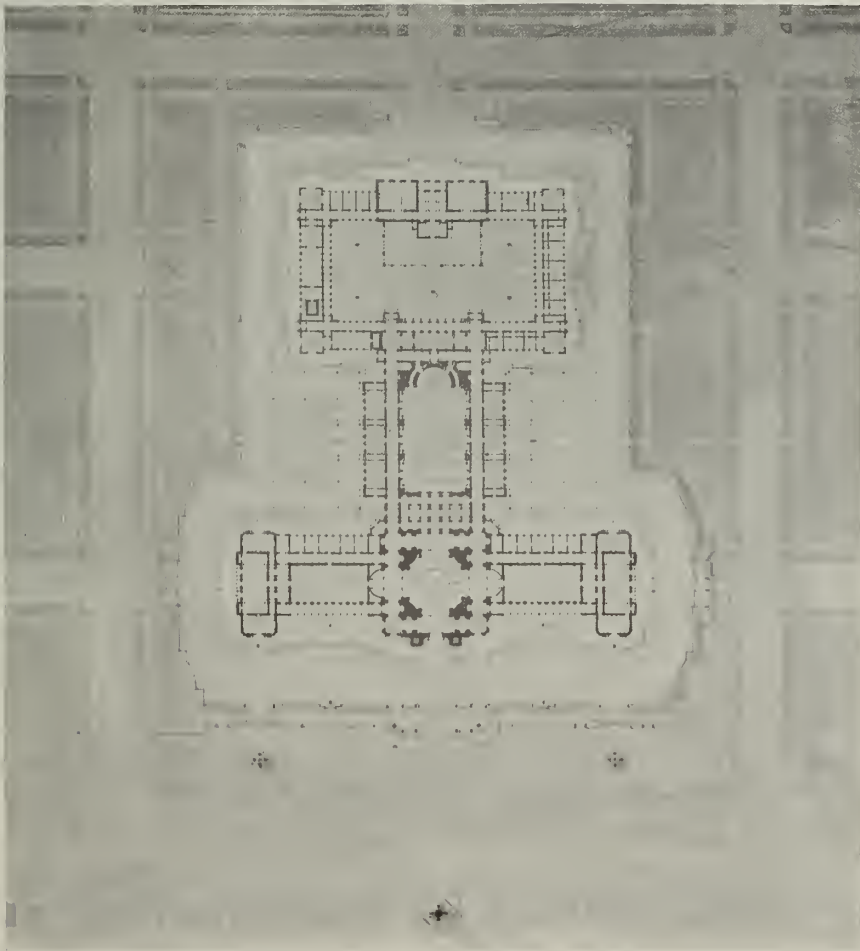
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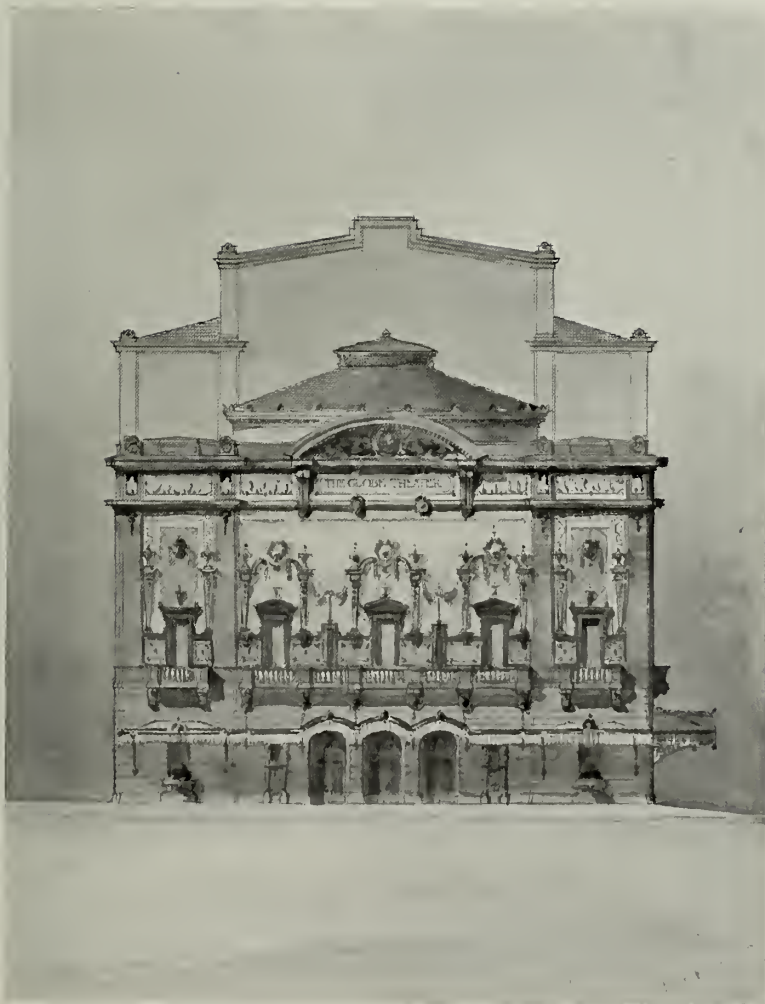
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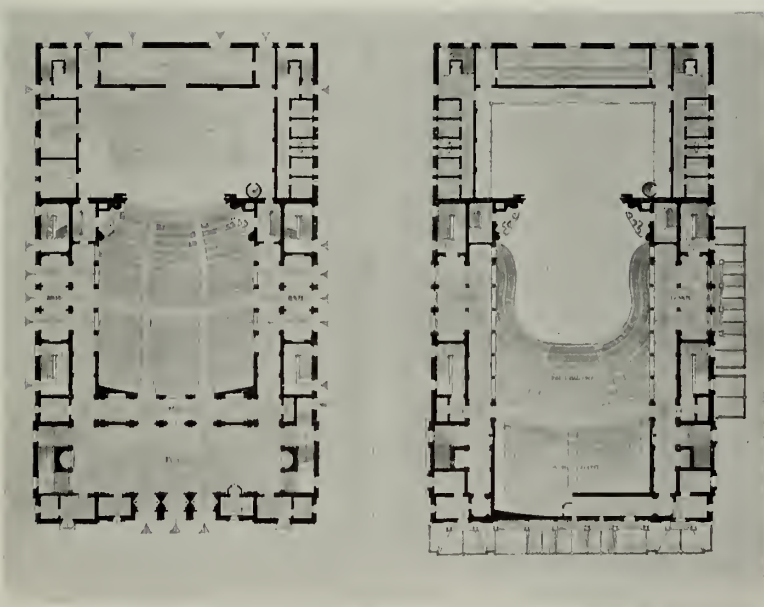
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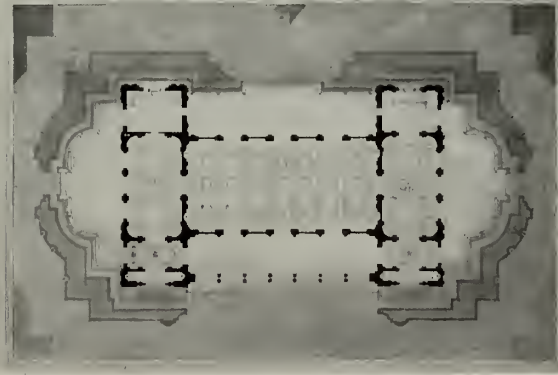
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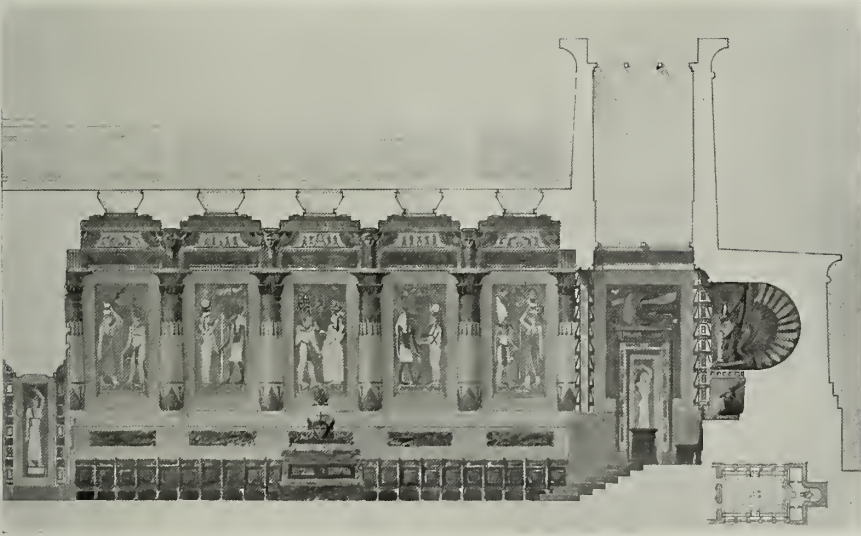
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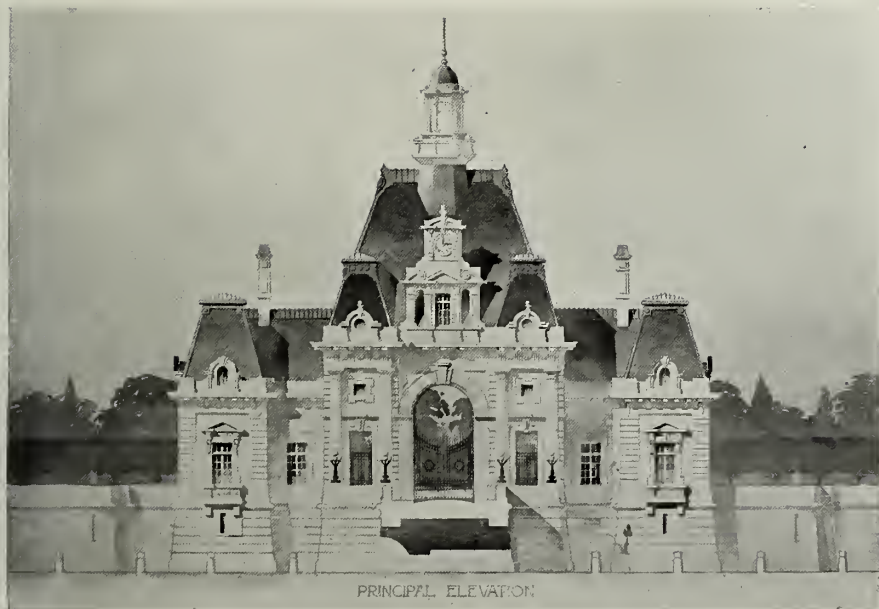
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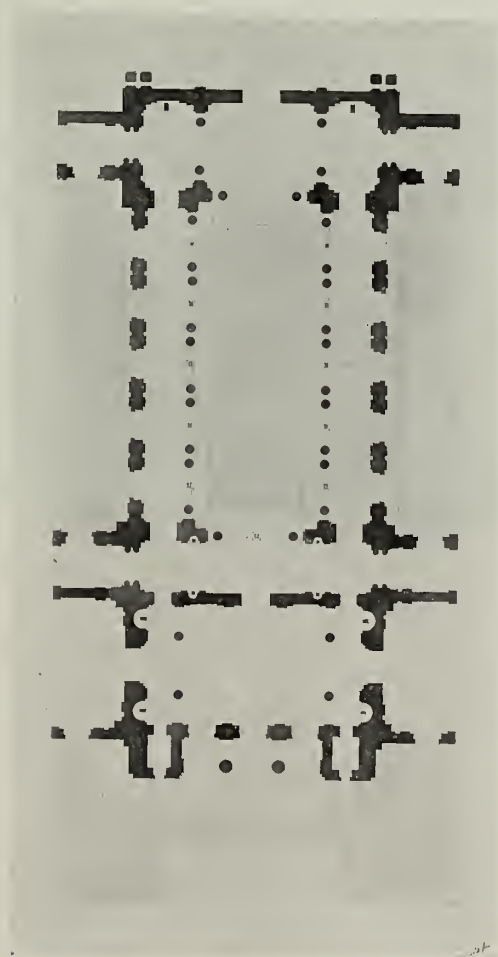


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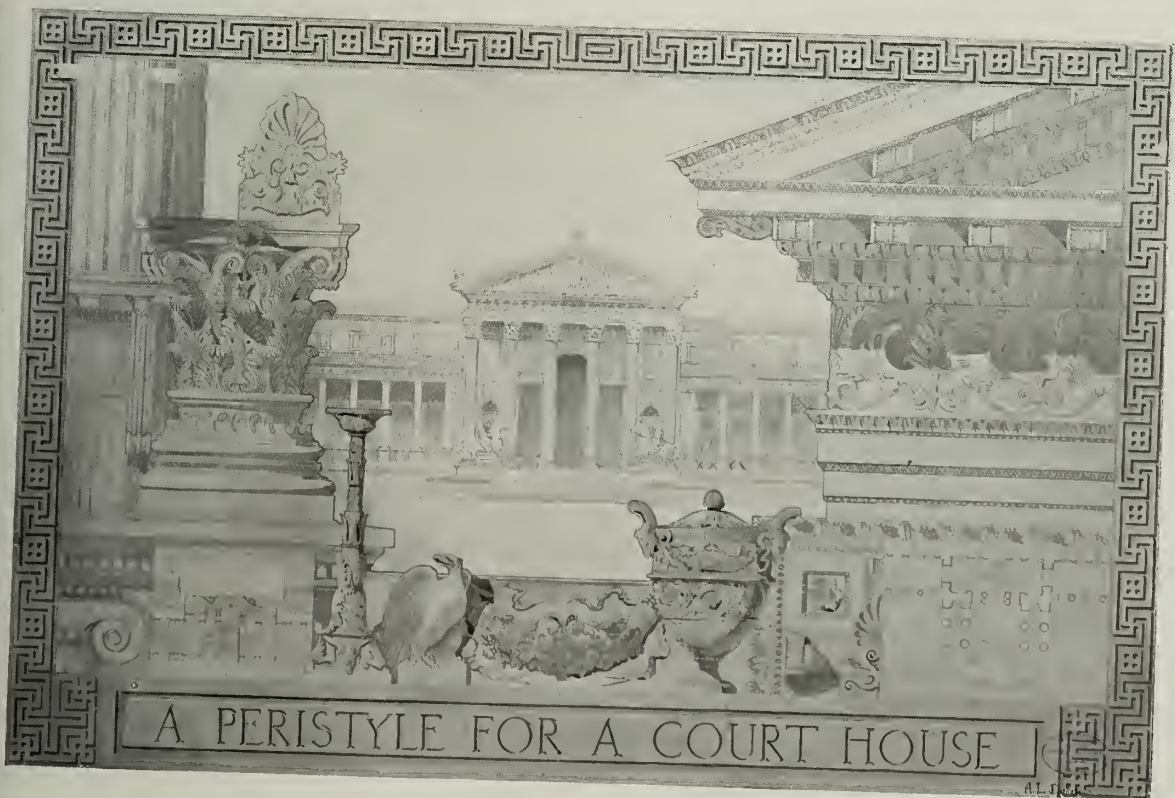
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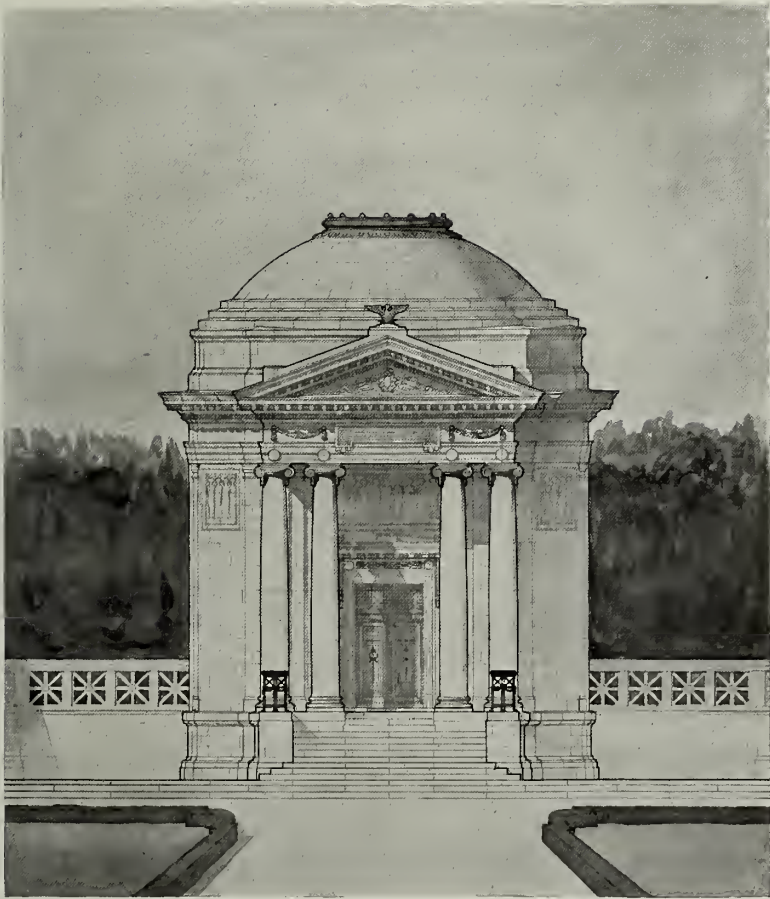


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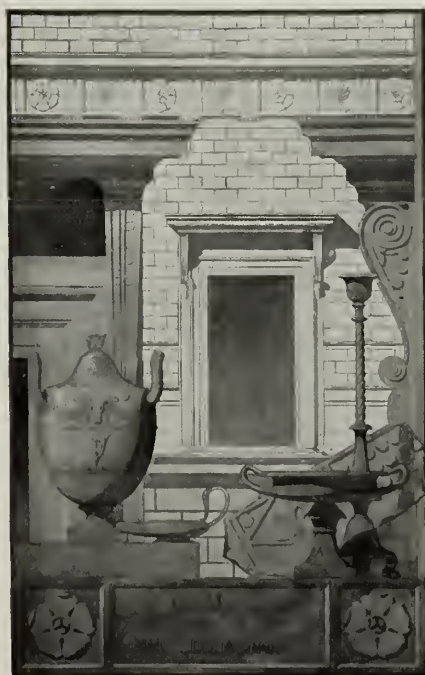
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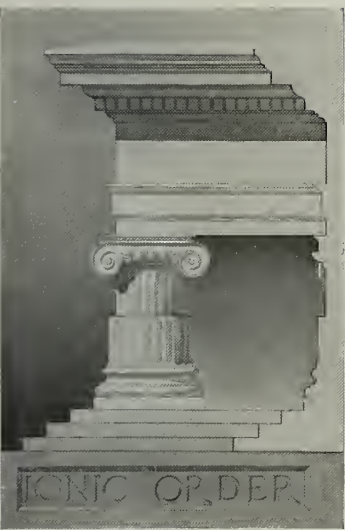
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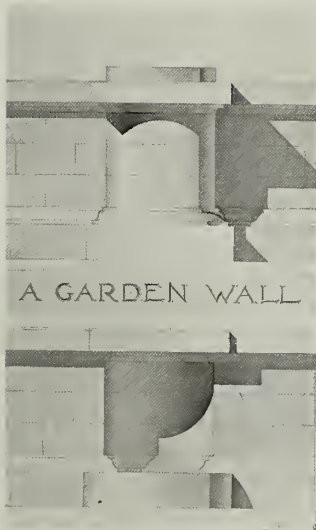
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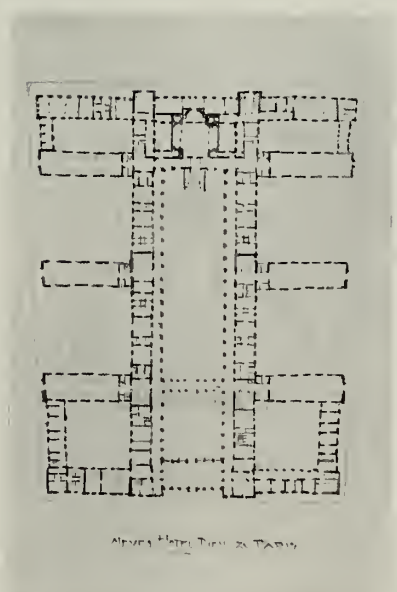
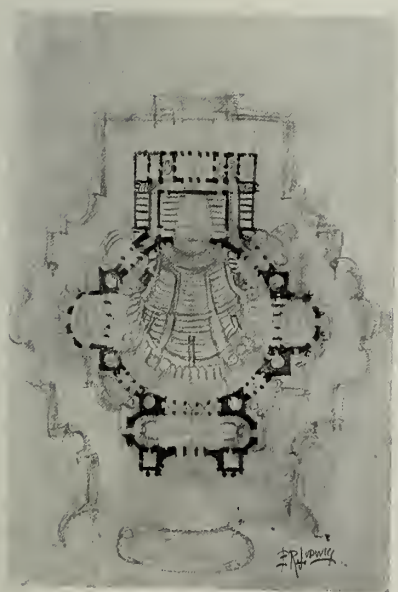
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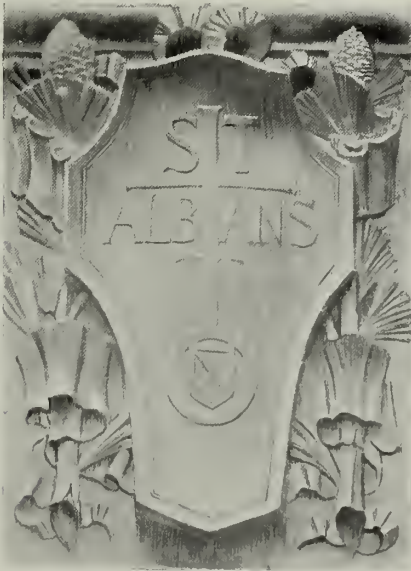
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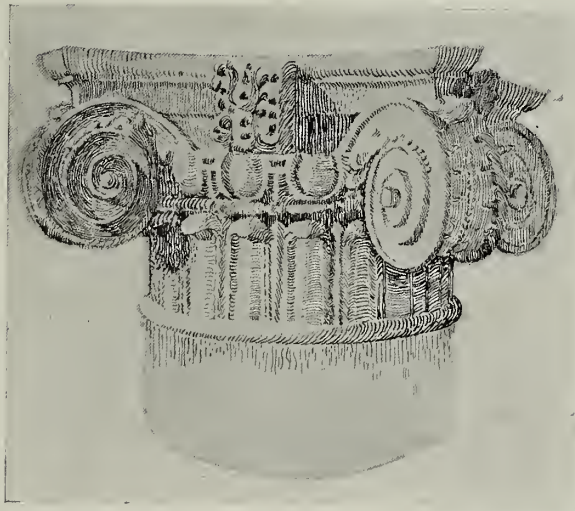


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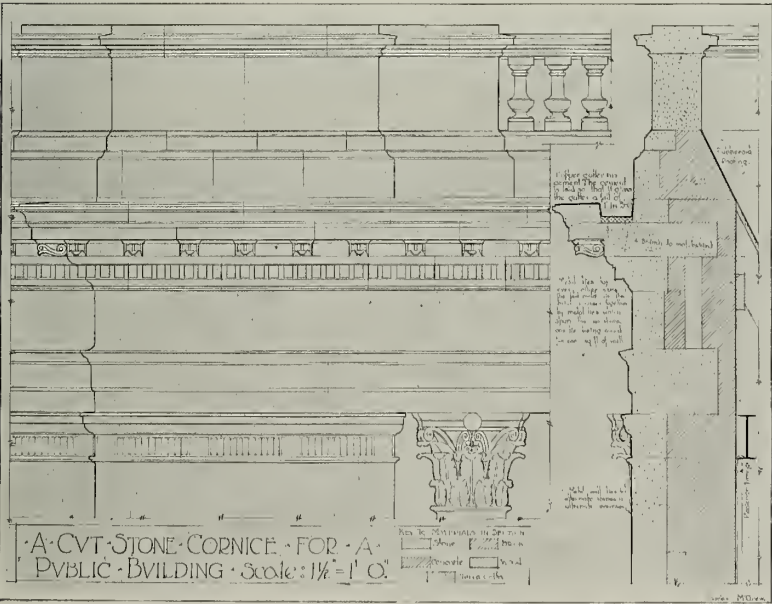
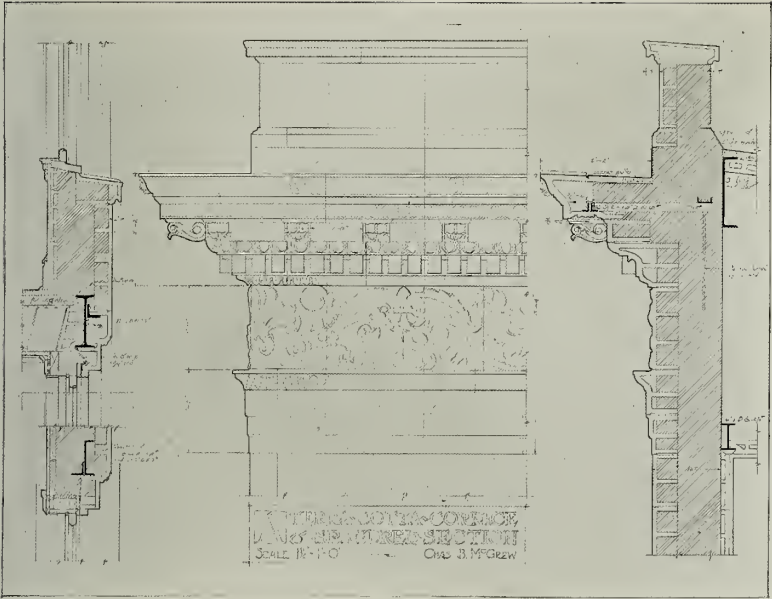
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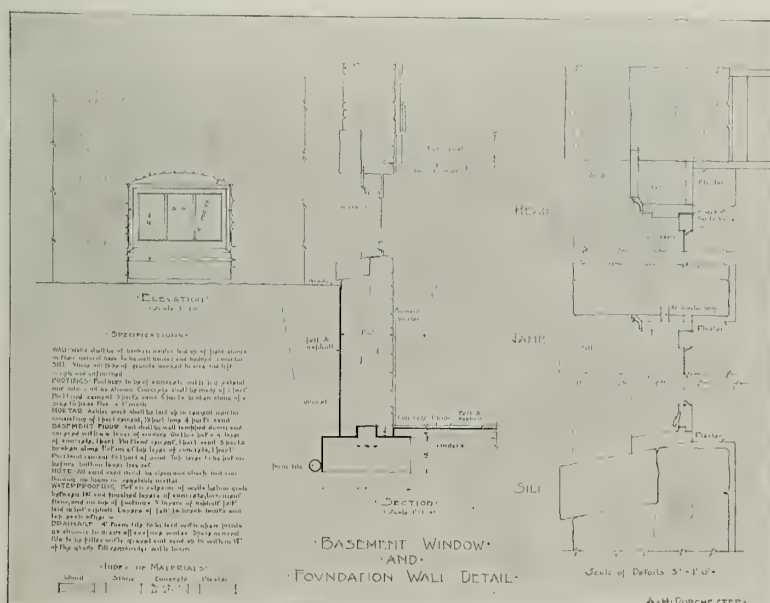
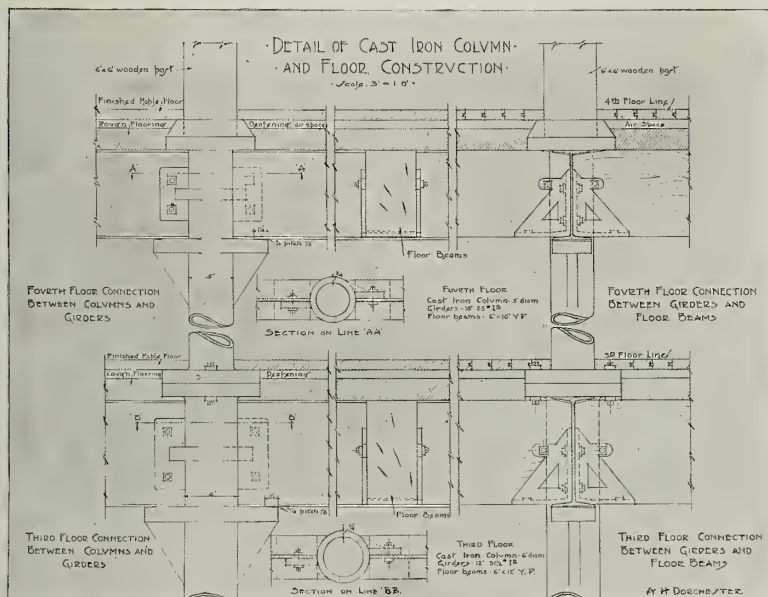
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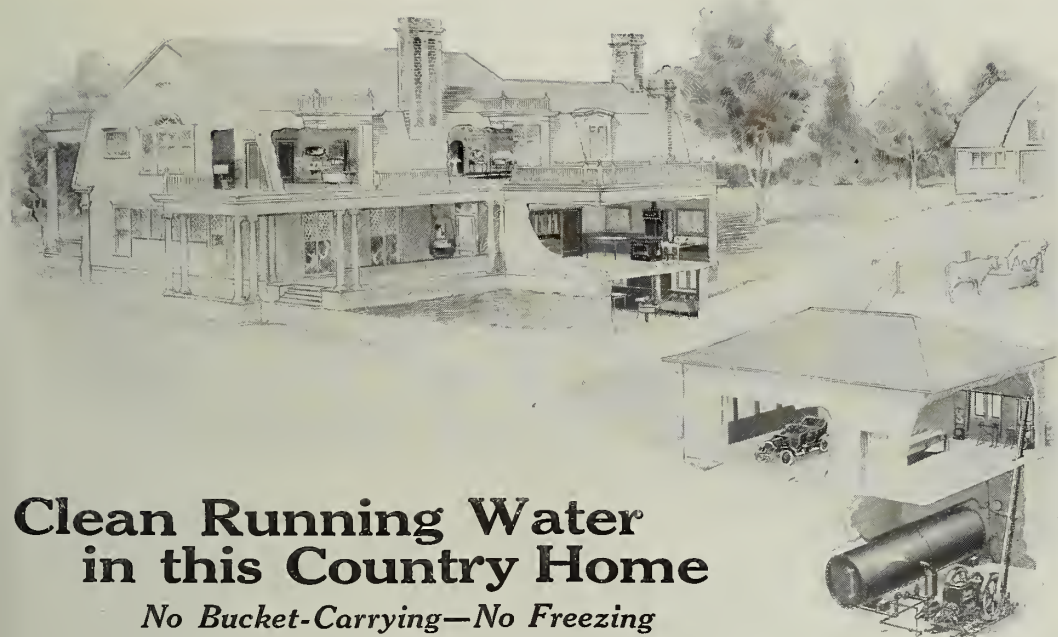
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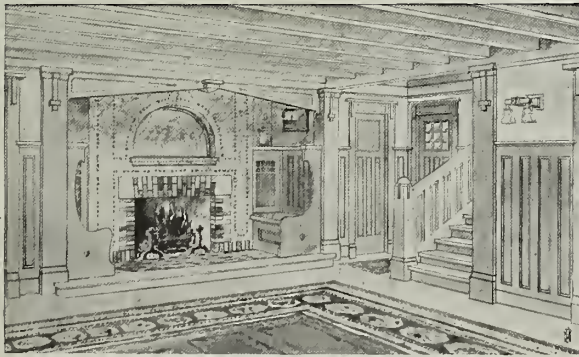
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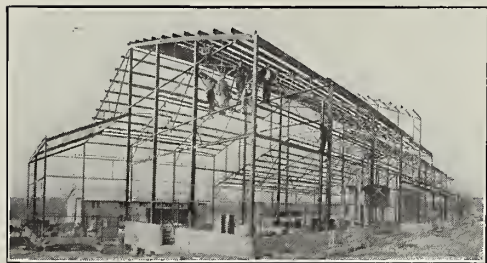
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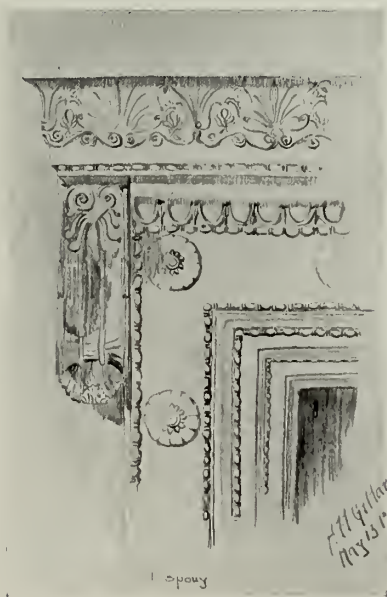
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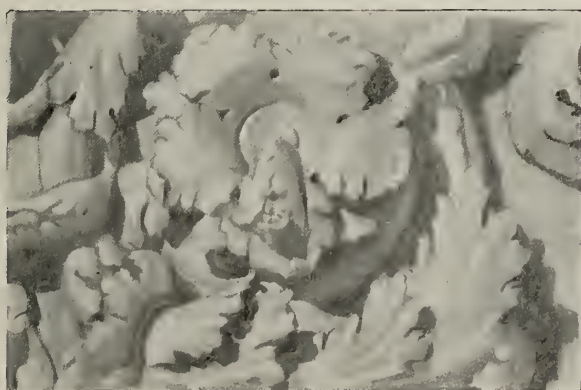


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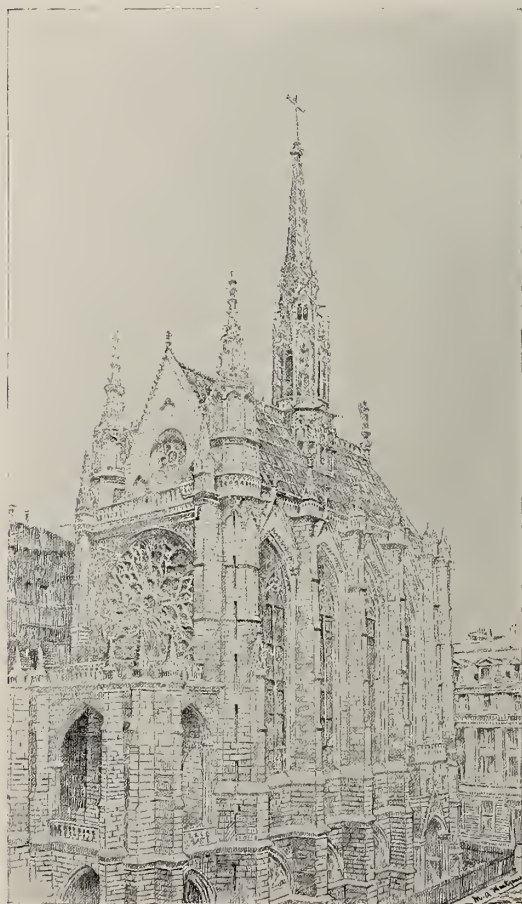
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in the Department of Architecture of
the University of Illinois in token of their full
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tinuous labors for their instruction and advance-
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[4]



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ARCHITECTURE AS A PROFESSION

The general qualities required for success in the practice of Architecture are undoubtedly much the same as those required for success in any high calling. Primarily Architecture is one of the fine arts; and the possession of certain natural gifts, indicated in youth by a love of drawing, of color, and of beautiful things in general, is of great value. Though their possession does not insure success in creative work, neither does their lack in a measure indicate certain failure. Facility in drawing, which is after all only the medium of expression of ideas, can be acquired and certain faculties can be developed, certainly within moderate limits.

The so-called artistic gifts must be generously supplemented with power of close application and hard work. This power, however, is largely the result of interest and enthusiasm for one's chosen subject, and fortunately the study of Architecture traditionally stimulates enthusiasm; hence students in Architecture are traditionally hardworking and devoted to their art.

Architecture itself being refined, dealing in refined ideas, and requiring association largely with refined and cultured people, demands a high degree of culture and refinement in those who practice it.

There is also a business side to the practice of Architecture, consisting of making contracts, organizing and directing work, and even of securing patronage, which requires the same qualities demanded in the successful practice of any profession.

It may be said that few enter, or rather, few remain long in the practice of Architecture, who are dominated by the idea of making money. On the other hand, there is scarcely a pleasanter calling for the one who pursues it primarily because he is inspired with devotion to it, and to such, beside the possibility of constant pleasure, full return for ability and industry may be expected.

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Franzen, T. J.		Schucker, R. W.	

SOPHOMORES

Anderson, H. L.	Dorchester, A. H.	Jory, H. W.	Rappaport, B. J.
Baillie, R. M.	Dubin, G.	Kirby, W. J.	Scoville, R. C.
Bauer, L. M.	Flexer, E. F.	Kirk, H. R.	Smithson, A. T.
Becket, J. R.	Giehler, F. J.	Knemeyer, E. F.	Sporlein, L. W.
Boucher, C. F.	Glover, W. E.	Korshak, S.	Sprague, H. G.
Brcining, W. A.	Hanson, R. W.	Malnburg, C.	Scales, W. H.
Budina, A. O.	Harner, H. H.	McLeod, R. W.	Tapping, C. H.
Burns, F. B.	Hoffman, F. J.	Miller, M. J.	Wittenberg, G. H.
Chuang, T.	Hoffman, R. P.	Nathan, M. O.	Wyant, C. S.
Crowe, R. B.	Howich, L. J.	Nielson, C. F.	
Cutshall, R. N.	Hymowitz, M. H.	Park, J. W.	
Delong, L. L.	Jones, P. E.	Pinault, L.	

ASSOCIATE MEMBERS

FRESHMEN

Anderson, W. W.	Fuller, H. C.	Lindstrom, S. E.	Simon, W. H.
Bailey, L. F.	Fulton, G. C.	Mader, A.	Turnock, L. A.
Beust, M. C.	Griffen, H. M.	McBroom, I. A.	Walker, J.
Brunkow, O. E.	Heindel, J. H.	Moss, C. S.	Wright, D.
Carpenter, C. K.	Helfrick, R. E.	Murdock, P. W.	Yarwood, S. K.
Dirks, B. E.	Johnson, N. S.	Olson, R. H.	Young, B. T.
Dubin, H.	Krueger, O. A.	Peyraud, A.	Zippodt, R. R.
Farguhar, D. A.	Leavens, A. B.	Purdy, R. H.	



COLOR SKETCH

Howard L. Cheney

ARCHITECTURAL DESIGN

GRADUATE WORK

FINAL EXERCISE FOR THE FRANCIS J. PLYM FELLOWSHIP IN ARCHITECTURE

THE WATER ENTERANCE TO A PAN AMERICAN EXPOSITION

A prominent seaport has been selected for holding an important Pan American exposition. The site chosen is on a level plateau bordering the steep shores of a beautiful and tranquil bay.

The most brilliant portion of the exposition will be grouped around a spacious plaza, one side of which overlooks the bay and commands a beautiful view of mountains and foothills across the water. On this side no exposition buildings will be placed, but there will be some fitting architectural treatment, the center of which will constitute the entrance proper to the exposition. The architectural treatment of this side of the plaza, as seen from the bay, together with the steps, etc., leading up from the water level, and the boat landing, all forming one splendid composition appropriate to its commanding location as well as to its important function, will form the subject of this competition.

At the water level there will be a landing for boats large and small which come from the center of the exposition city and from the neighboring cities of the populous surrounding district. At the landing will be arranged spacious shelters, ticket booths, etc. Broad steps, and possibly ramps, paths, etc., will lead by easy stages up to the level of the plateau, and some arrangement will be provided for the installation of elevators. Appropriate use should be made of statuary, formal planting, and other accessories.

The whole composition as seen from the bay must be imposing and brilliant.

The width of the plaza is 400 feet and the height of the plateau above the water is 75 feet. No limitations other than those mentioned are placed upon the designer. It should be borne in mind, however, that the architecture must impress the approaching visitor with the wealth, power and enlightenment of the nations represented by the exposition, and must at the same time well serve its particular function as the great water entrance.

DRAWINGS REQUIRED:

Elevation at 1/8" scale, fully drawn and rendered either in monochrome or in color.

Plan, and section on main axis, both at 1/16" scale. The plan and the section will show the landing, steps and treatment of the side of the plaza toward the bay, but will not include the plaza or any of the exposition buildings. The section may simply be a well drawn unrendered sketch to show the management of the different levels. The plan should be carefully drawn and rendered.

University of Illinois,

April 13, 1912.

HOLDERS OF THE SCHOLARSHIP

1911

Donald Graham

1912

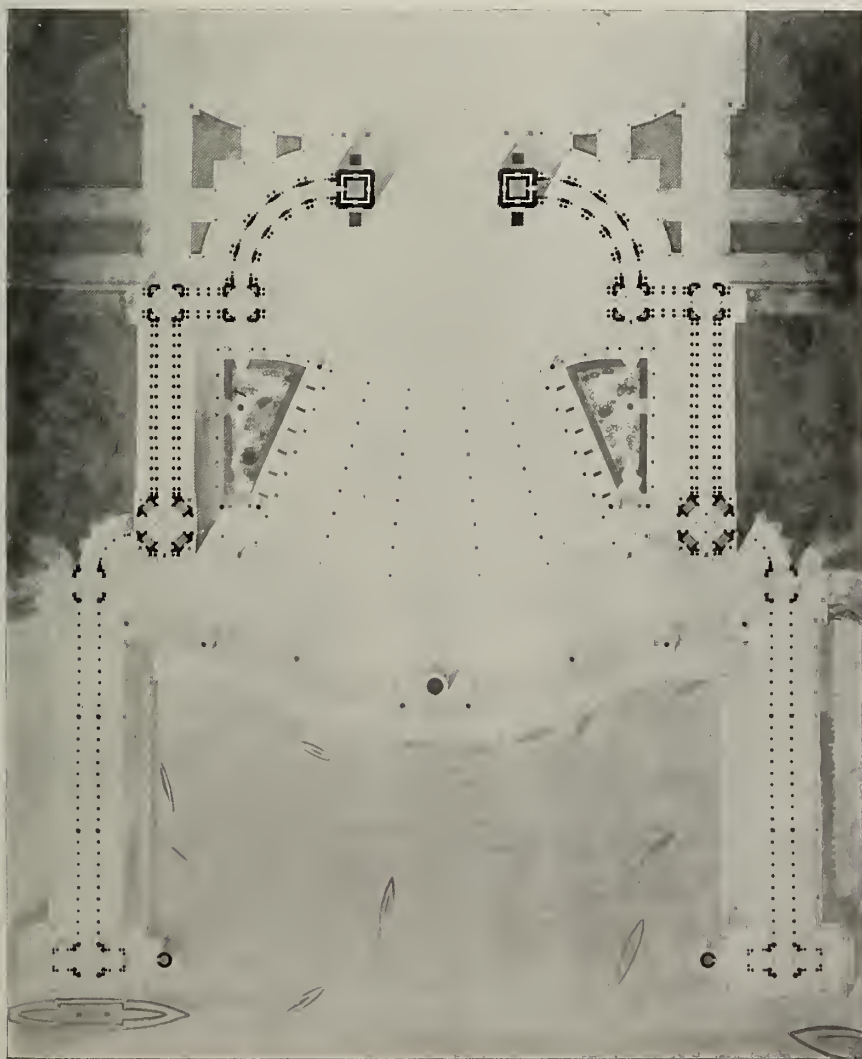
Edward R. Ludwig



A WATER ENTRANCE TO A PAN AMERICAN EXPOSITION

Francis J. Plym Fellowship

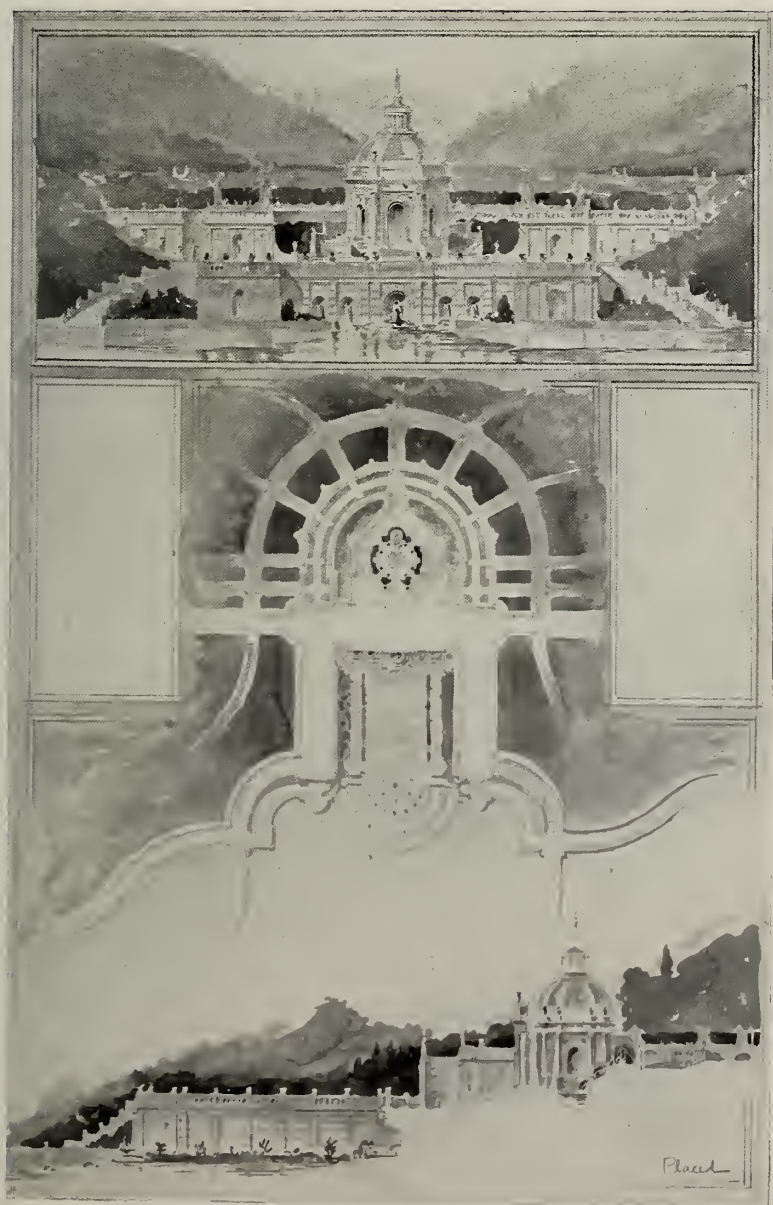
Edward R. Ludwig



A WATER ENTRANCE TO A PAN AMERICAN EXPOSITION

Francis J. Plym Fellowship

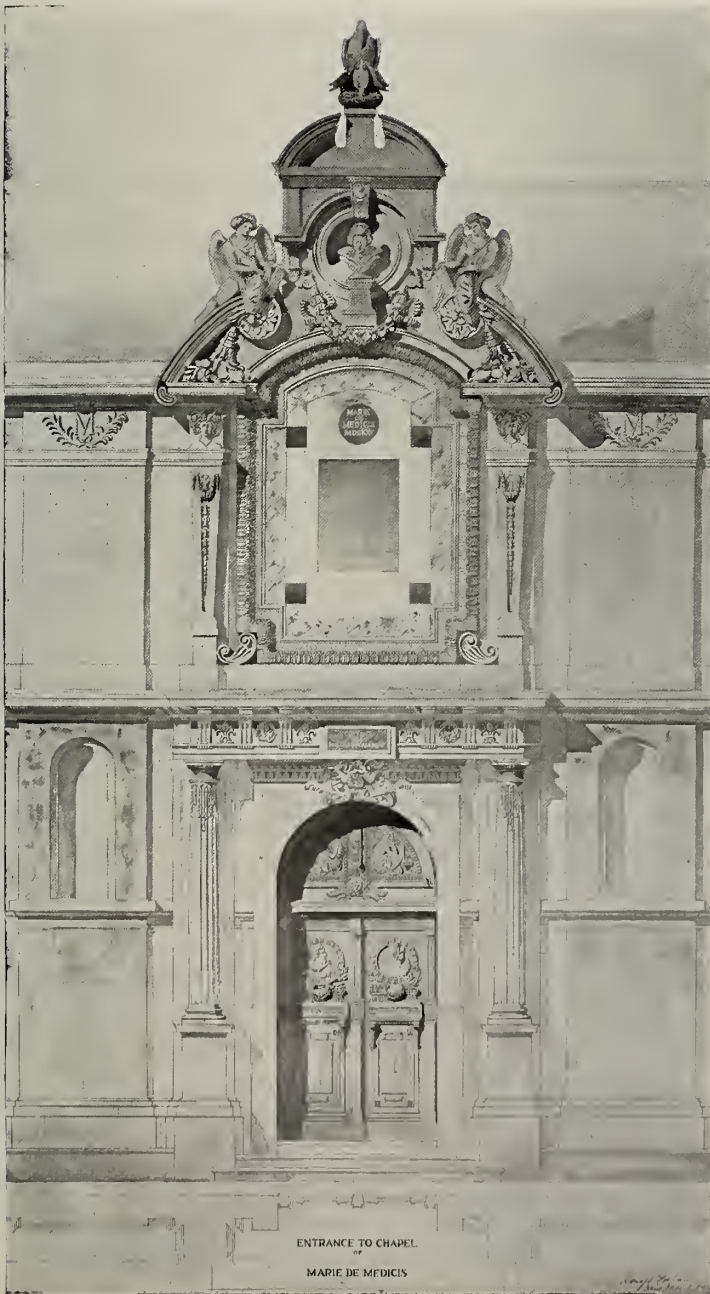
Edward R. Ludwig



Preliminary Sketch

PLYM FELLOWSHIP

Edward R. Ludwig



Plym Fellowship

ENVOI—1

Donald Graham, '07



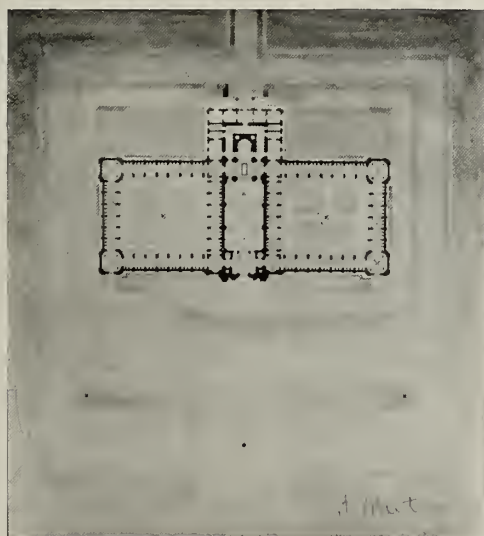
SENIOR DRAFTING ROOM

SENIOR DESIGN

Design in the Senior year takes up the greater portion of the student's time, twenty-one drafting room hours per week being allotted to it. The first semester is spent on problems involving architectural composition of an advanced order, and demanding a solution of special requirements, both utilitarian and aesthetic. Strong emphasis is placed on acquiring a large architectural vocabulary by means of library research. The second semester is spent in working out an original problem on a large scale as a thesis.

* * *

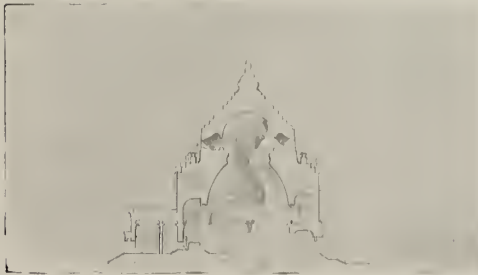
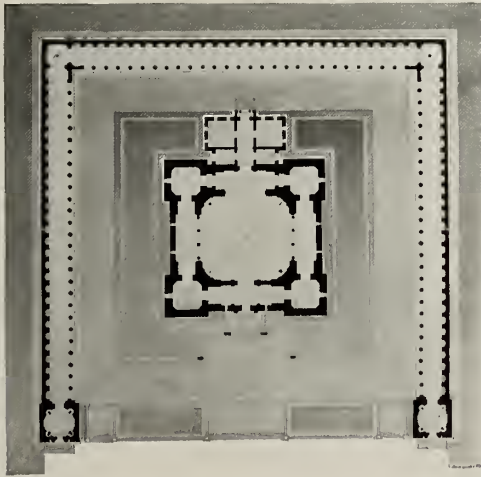
The theses of the class of 1912 were incomplete for the early publication of this volume, but will be printed the following year.



A CREMATORIUM

First Mention

Gregory Vigean, Jr.



First Mention

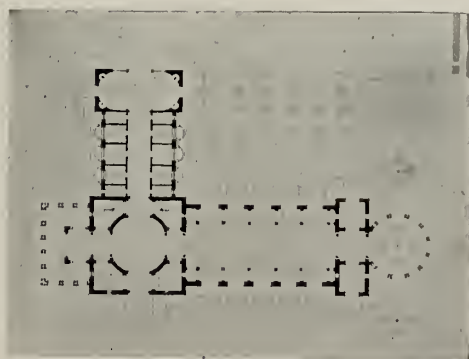
A CREMATORIUM

[27]

A. E. Manierre



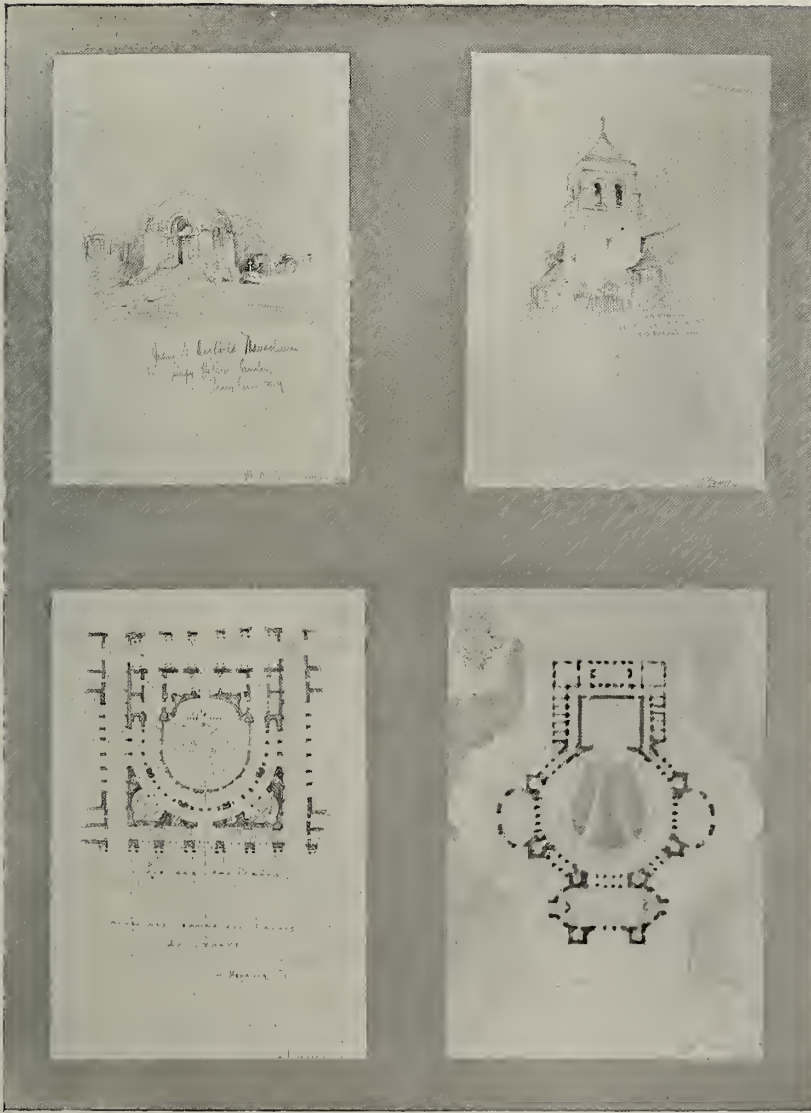
Mention A RESTAURANT ON AN ISLAND L. J. Corbey



Mention

A RESTAURANT ON AN ISLAND

F. L. Morgan



LIBRARY RESEARCH

M. A. Montgomery
C. L. Gustafson

J. G. Fleming
Howard L. Cheney



JUNIOR DRAFTING ROOM

JUNIOR DESIGN

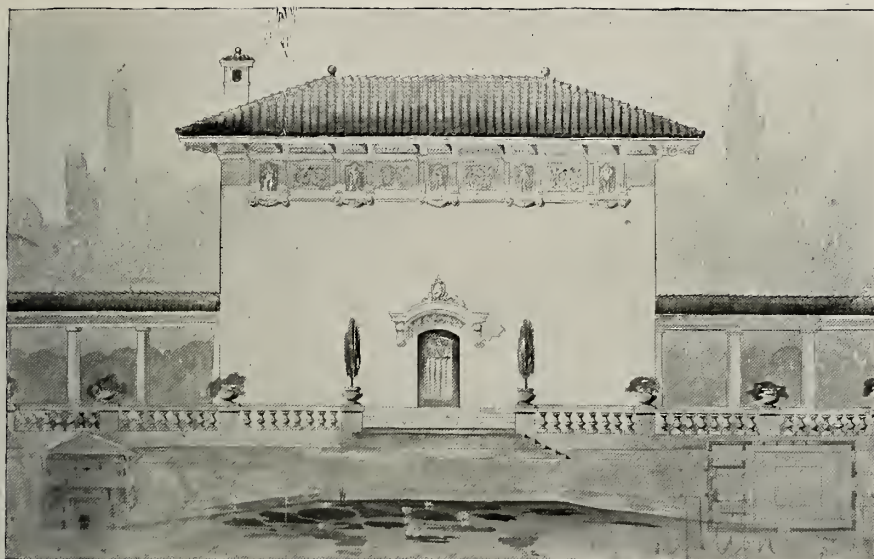
The design of the Junior year continues the plan of study, criticism, and research begun in the Sophomore year. Fifteen drafting room hours per week are devoted to the work. The problems given deal generally with elements of plan, such as vestibules, stairs, pavilions, etc., and their composition to form a complete building. These are varied by shorter problems involving decorative detail. In the solution of these problems strong emphasis is placed on the following things:—first, a correct analysis of the program; second, the conception of a scheme growing logically out of this analysis; third, the development of this scheme by efficient study, aided by an intelligent use of criticism and the library.



First Mention

A TEA HOUSE

H. H. Crawford



AN ARTIST'S STUDIO

First Mention
First Mention

R. L. Kelley
B. F. Taber



Mention

THE FACADE OF A CITY HOUSE

W. Wyman



Mention

R. S. Webb



Mention

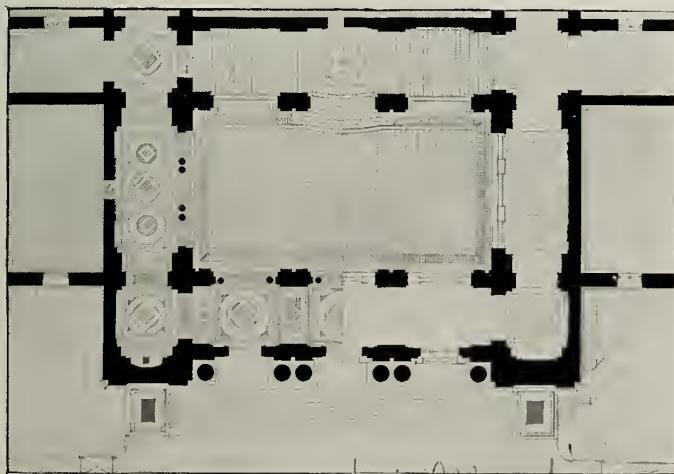
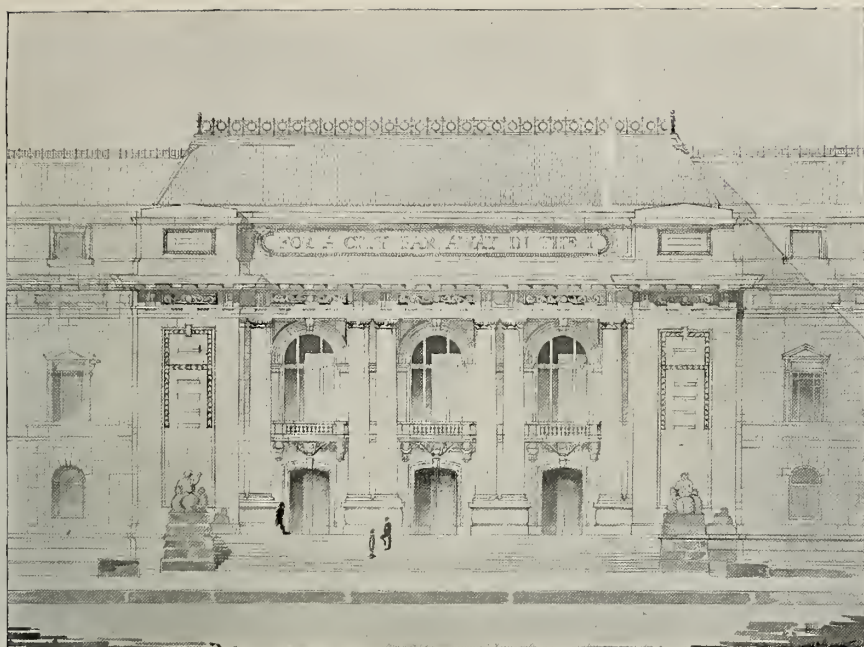
A DRINKING FOUNTAIN

C. F. Moury



Mention

R. K. Doherty



THE LOBBY OF A CITY HALL

First Mention

C. B. McGrew



THE ENTRANCE TO A COURT OF HONOR

Mention
Mention

H. T. Reeves
C. J. Pankow



Mention Placed

A TROLLEY STATION

N. C. Sorensen



Second Mention

A DAIRY

S. A. Gay



Mention Placed

A TROLLEY STATION

R. C. Kirchhoff



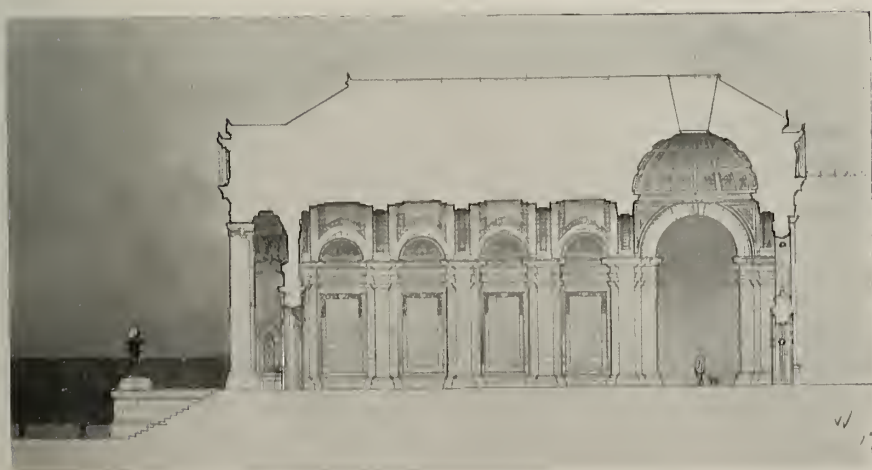
First Mention

ARCHAEOLOGY — THE CHAPEL OF A CHATEAU
C. B. McGrew



J. E. Hirsch

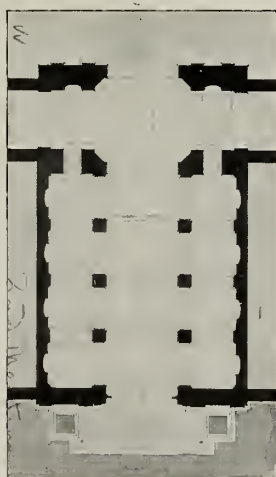
ARCHAEOLOGY — THE CHAPEL OF A CHATEAU
Second Mention



Second Mention

VESTIBULE OF A MUSEUM

H. W. Underhill



VESTIBULE OF A MUSEUM

Second Mention

F. E. Berger



A CARRIAGE VESTIBULE

Commended

A. R. Brandner



A DOORWAY

Mention Placed

T. E. O'Donnell



LIBRARY RESEARCH

A. R. Brandner
A. R. Brandner

B. F. Taber
S. Furukawa



SOPHOMORE DRAFTING ROOM

SOPHOMORE DESIGN

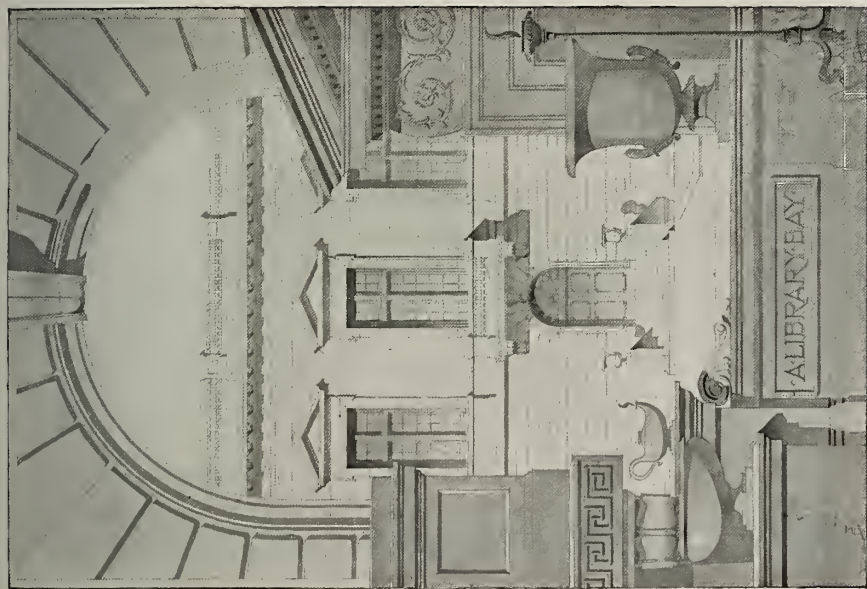
The study of architectural design proper is taken up at the beginning of the Sophomore year. In this first year the student is introduced at once to the method of study that is to prevail throughout the three years devoted to the subject, namely, the solution of problems, supplemented by general and individual criticism and by library research. Nine hours of drafting room work, two individual criticisms for each man, and one general lecture or criticism are allotted per week. The nature of the problems given is such as to place emphasis on a clear understanding of the fundamental architectural elements, such as walls, roofs, porticos, colonnades, arches, vaults, etc.; their presentation in plan, section, and elevation; and their composition to form a simple architectural unit.



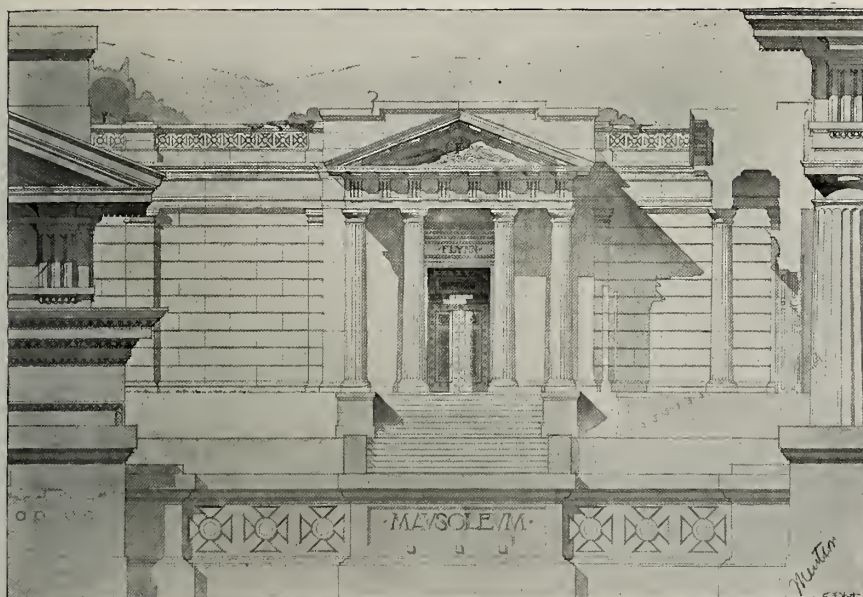
First Mention

C. S. Wyant

A LIBRARY BAY
First Mention

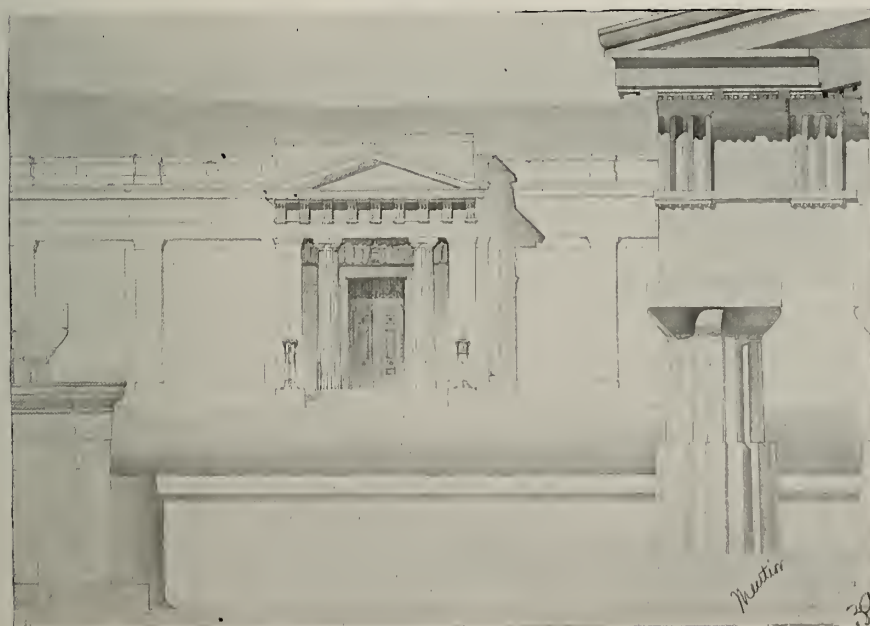


H. G. Sprague



First Mention

E. F. Noth

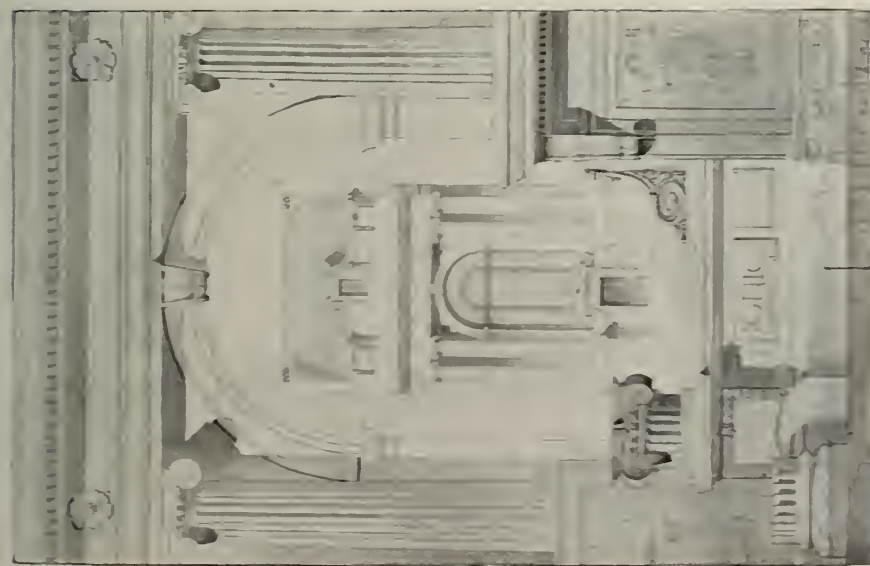


First Mention

A MAUSOLEUM

[63]

M. H. Hymowitz

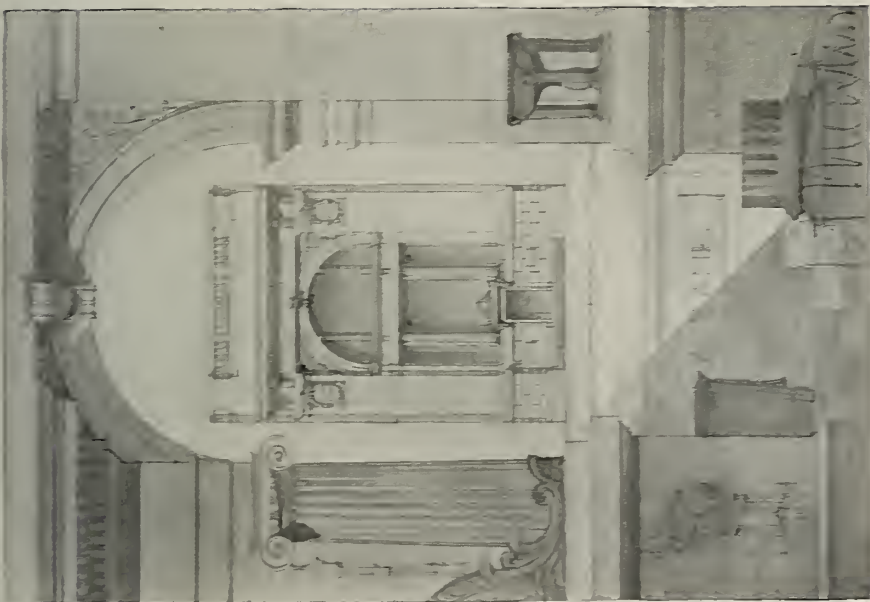


First Mention,

J. W. Park

A. B. A. N. K.

First Mention,



C. S. Wyant



Second Mention

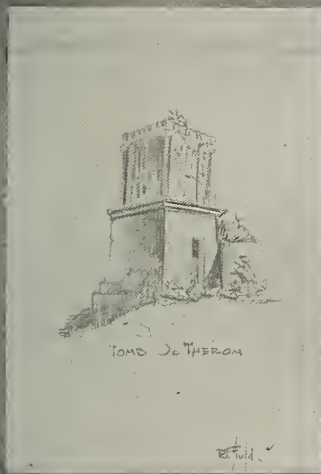
Wayne I. Kirby



First Mention

A FLOWER PAVILION

Ira L. Rush



LIBRARY RESEARCH

R. F. Field
R. B. Crowe

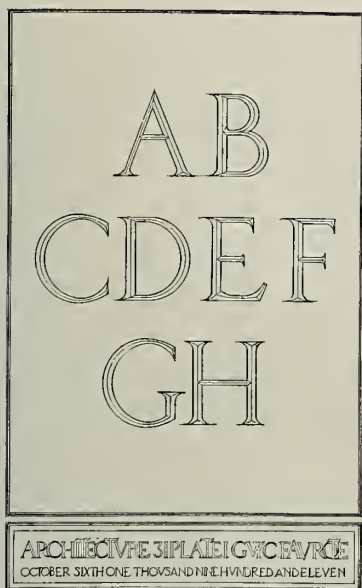
J. W. Bailey
C. F. Boucher



FRESHMAN DRAFTING ROOM

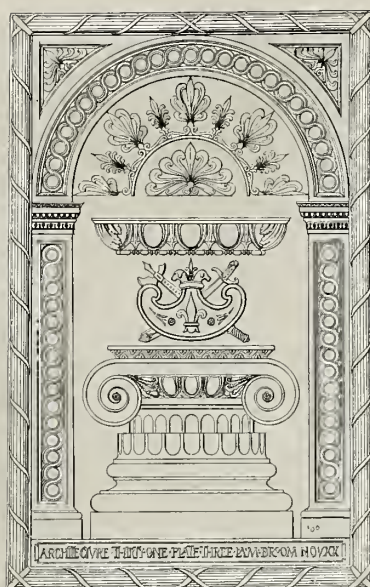
FRESHMAN DRAWING

The Freshman year is one of preparation for the work that follows. This preparation is two-fold—technical and formative. The first is accomplished by training the student in the technique of architectural expression during which he is introduced to the principles of instrumental drawing, free-hand drawing in pencil and charcoal, wash rendering, shades and shadows, and linear perspective. The second is accomplished by lectures, exercises, library research, and individual criticism, in which are taken up the elementary architectural forms: their origin, meaning, construction, presentation, and composition, with the aim of inculcating a conception of architecture as a creative art. The work culminates in a small design problem, involving the use of one of the elements studied, presented as a rendered frontispiece and applying all the modes of architectural expression studied during the year.



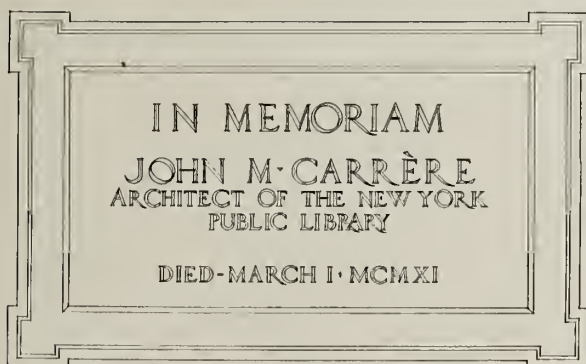
First Mention

G. C. Faurote



First Mention

L. A. McBroom



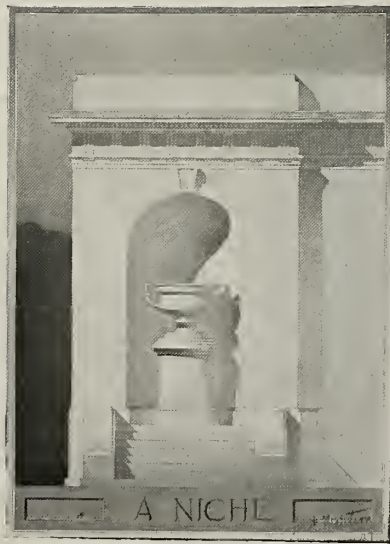
First Mention

O. E. Brunkow



First Mention

H. Dubin



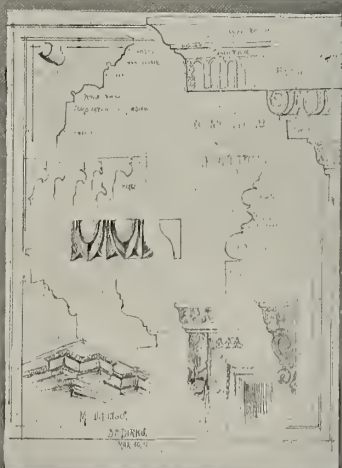
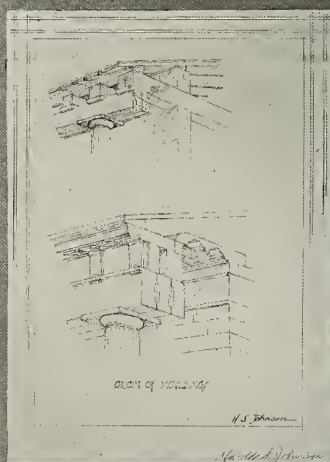
First Mention

B. E. Dirks



First Mention

L. F. Bailey



LIBRARY RESEARCH

L. A. McBroom
B. S. Austin

H. S. Johnson
B. E. Dirks



THE STUDIO

FREEHAND DRAWING

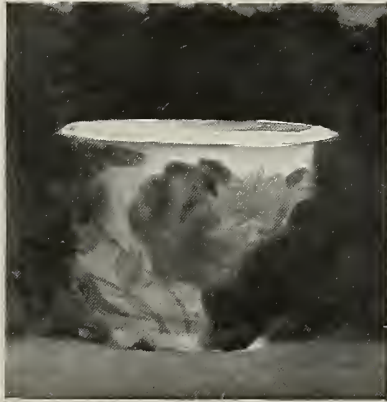
The courses in freehand drawing are arranged to develop the faculty of accurate observation and power of self-expression through a series of carefully graded studies. While the primary object is the development of observation and expression, in the various mediums, it is also used as a basis of demonstration of the fundamental laws of all design, expressed by the terms, rhythm, balance, harmony, and variety in unity. Six hours a week are given to the practice of this important study continuing during the whole four years.

FRESHMEN draw from the plain models and simple architectural casts in charcoal. Truth of proportion and values is kept in the foreground first and last.

SOPHOMORES draw from advanced architectural forms and in the second semester render half the studies in wash.

JUNIORS occupy half the time with figure construction from the cast in charcoal, and half still-life painting in water color.

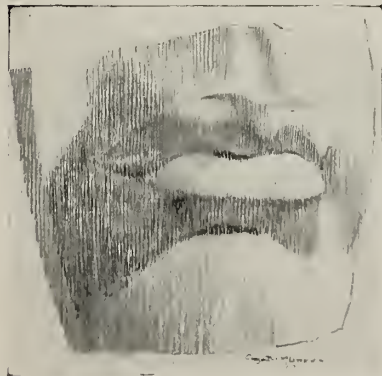
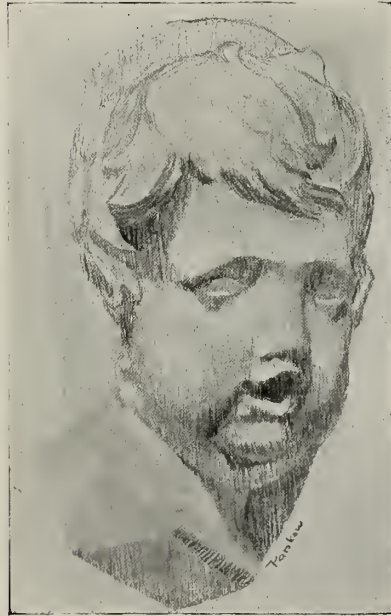
SENIORS continue still-life painting and take up advanced technical problems---lead pencil, pen and ink, and water-color, by copying standard drawings and by individual practice from still-life, casts and nature. In the spring and fall Juniors and Seniors study landscape from nature.



Gregory Vigeant, Jr,
J. C. Nelson

SENIOR

A. E. Manierre
L. J. Corbey



JUNIOR

J. O. Mitchell
A. M. Waggoner

C. J. Pankow
C. B. McGrew



J. E. Hirschl



S. Furukawa

JUNIOR



C. M. Earhart



L. J. Horwich

SOPHOMORE

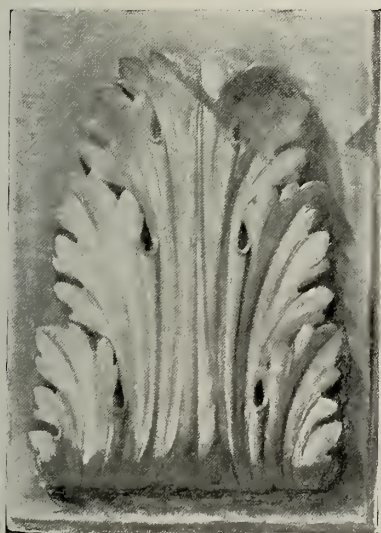


SOPHOMORE

J. W. Park

R. M. Stevens

R. W. Shucker



FRESHMAN

L. A. Turnock

E. O. Siegfried

L. D. Marquis

G. C. Faurote

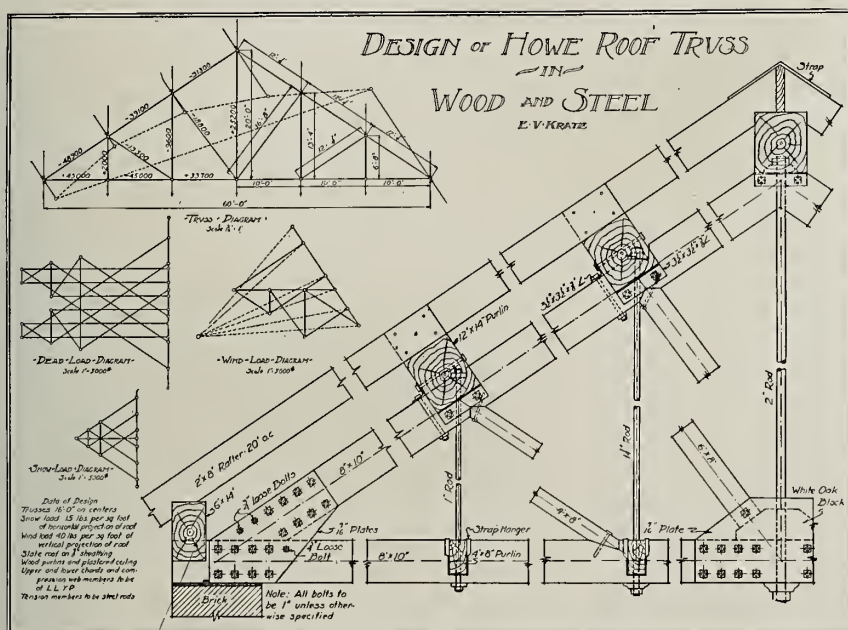


SENIOR ARCH. ENG. DRAFTING ROOM

CONSTRUCTION

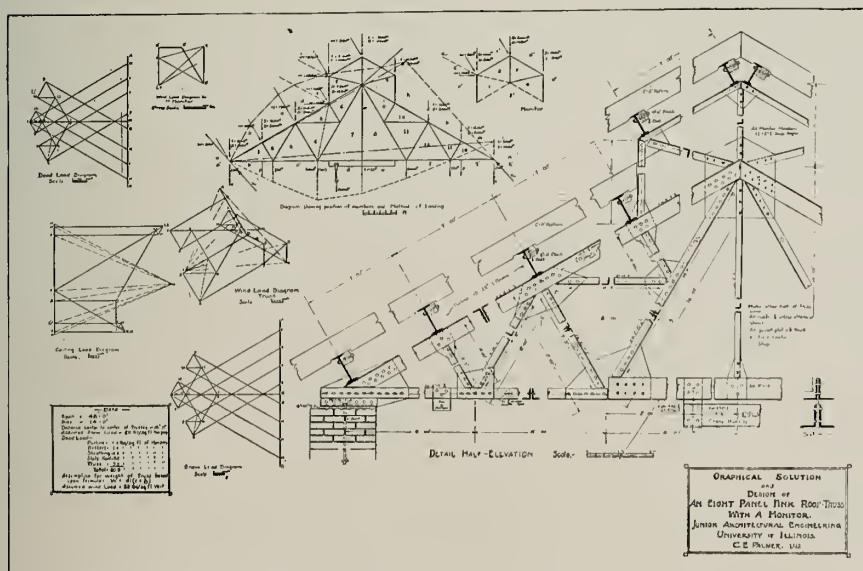
The work in construction begins with the course in working drawings and specifications in the Sophomore year and includes ordinary construction of wood and masonry buildings. This is followed in the Junior year by the course in statics, in which the stresses in beams, trusses, arches, domes, and vaults are determined graphically.

The Architectural Engineer, after a thorough preparation in mathematics, science, and mechanics, continues the work through the senior year with advanced graphics and special problems in heavy masonry, steel buildings, and reinforced concrete.



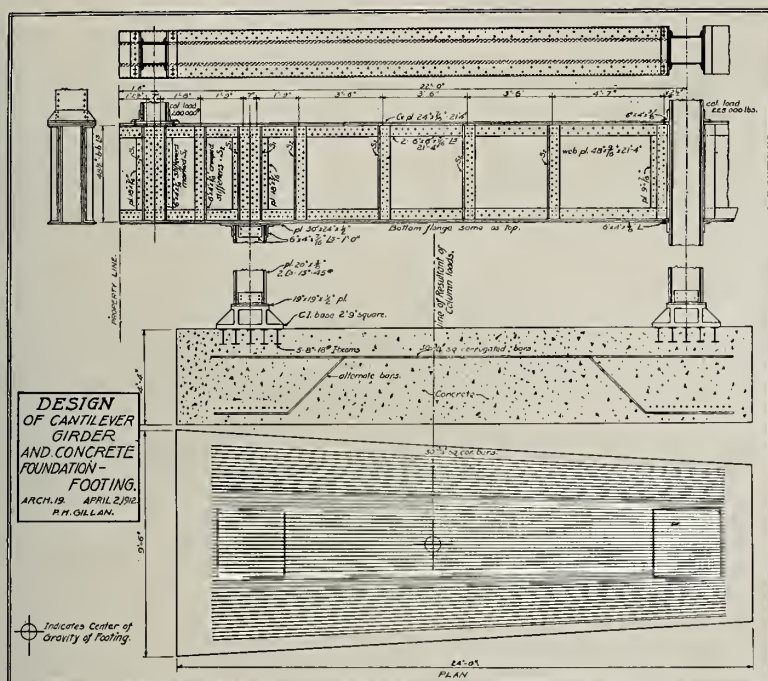
SENIOR

E. V. Kratz

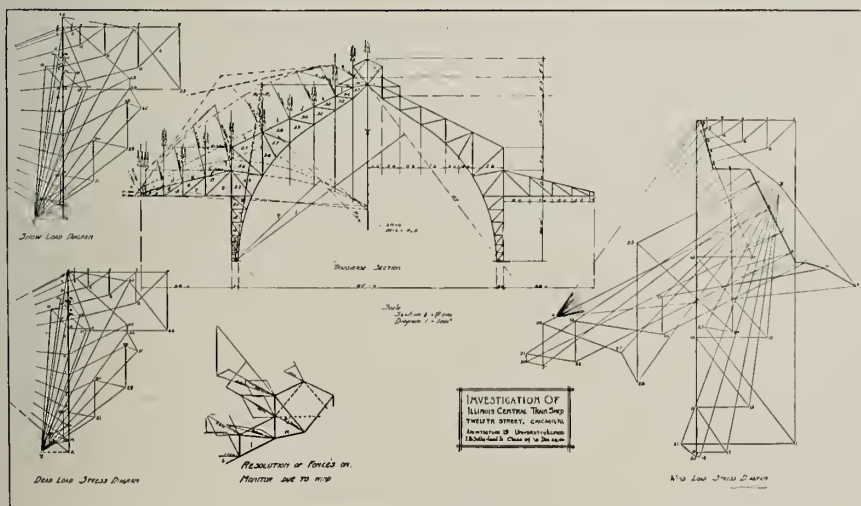


SENIOR

C. E. Palmer



SENIOR
P. H. Gillan



SENIOR
J. B. Sutherland, Jr.

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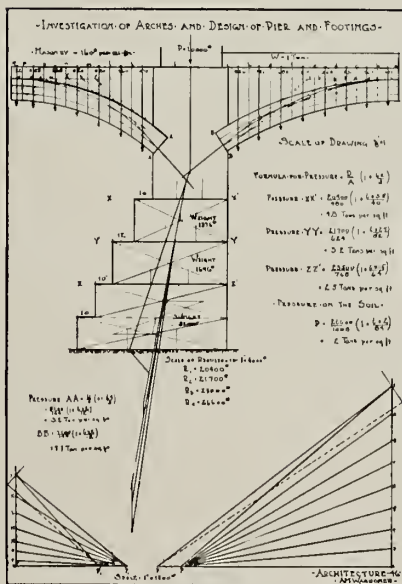
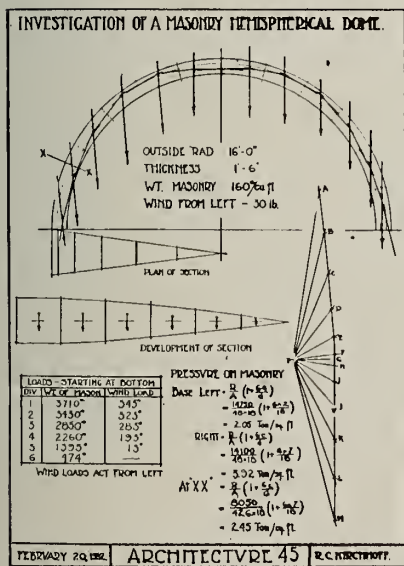
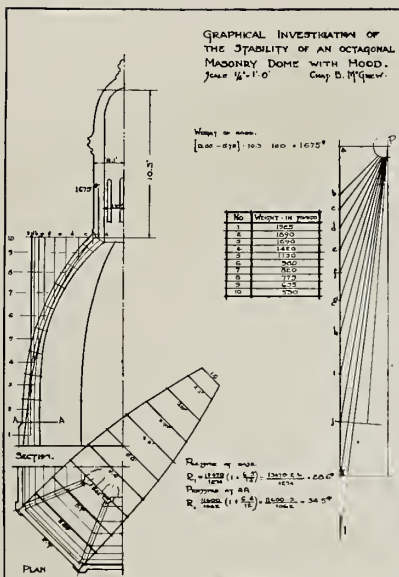
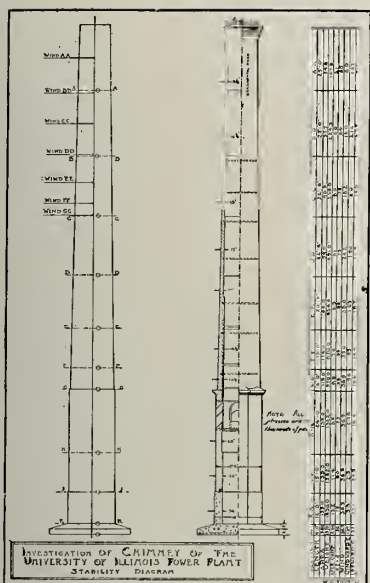
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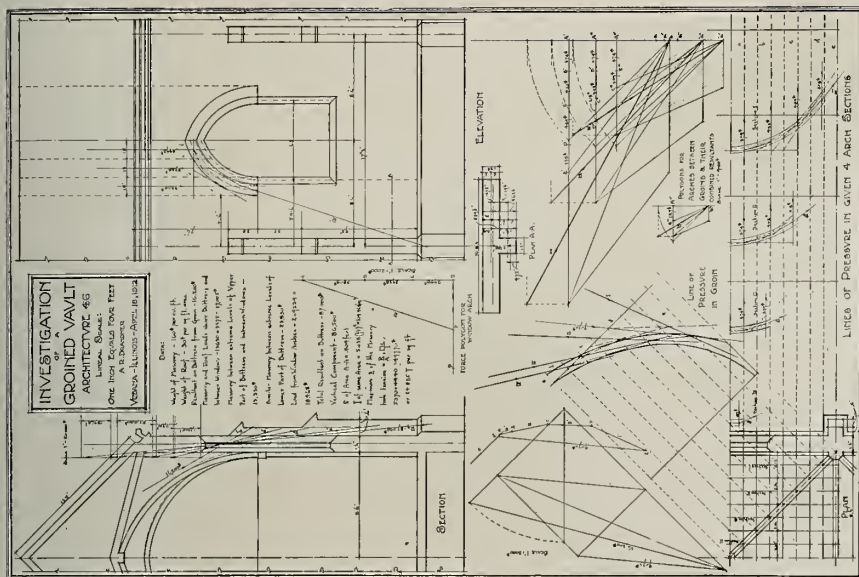
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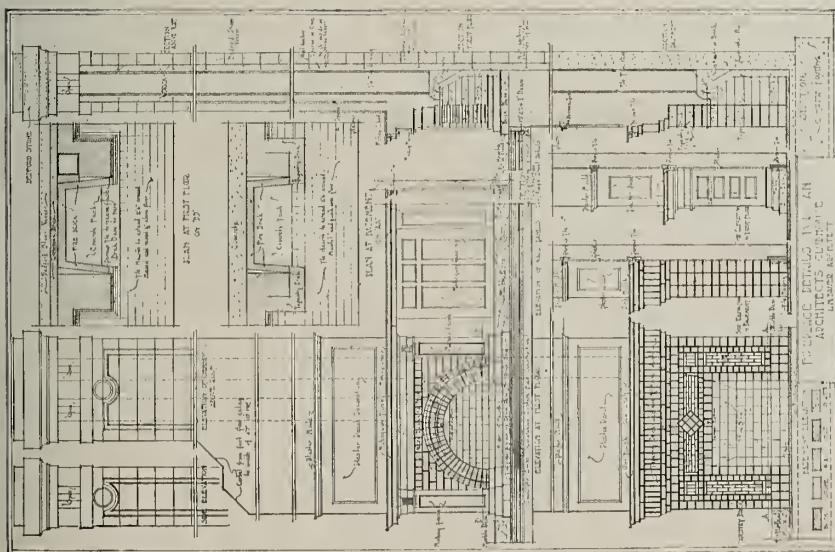
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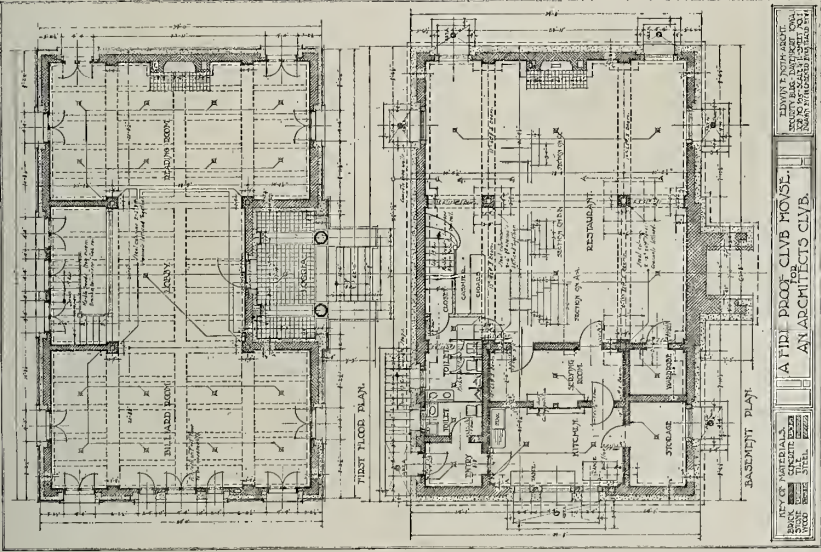
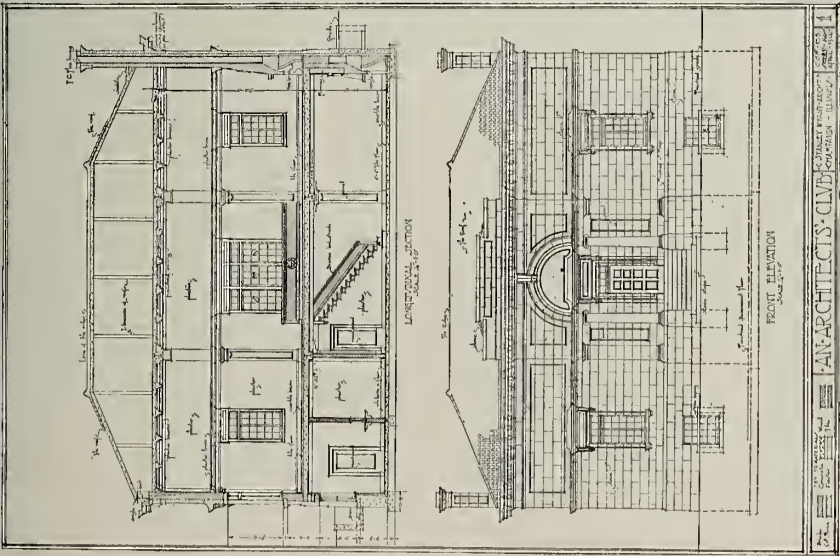


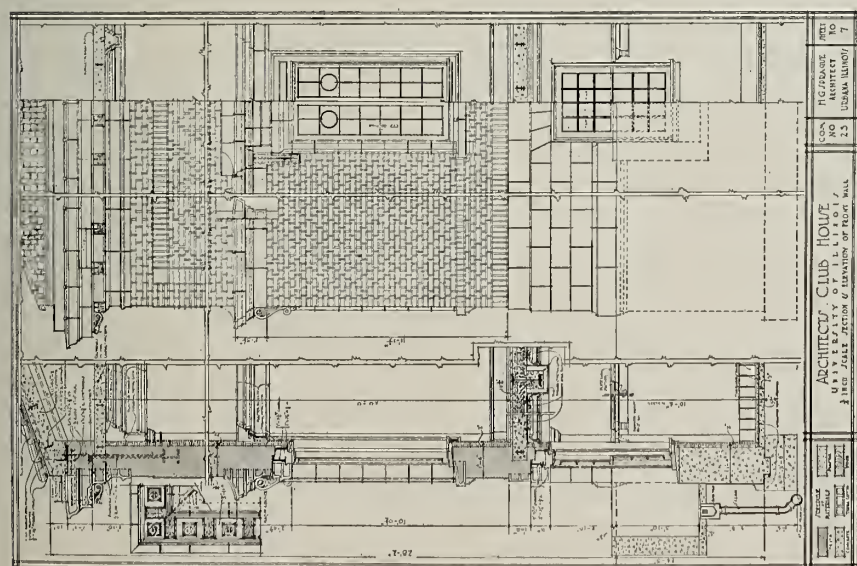


JUNIOR
A. R. Brandner

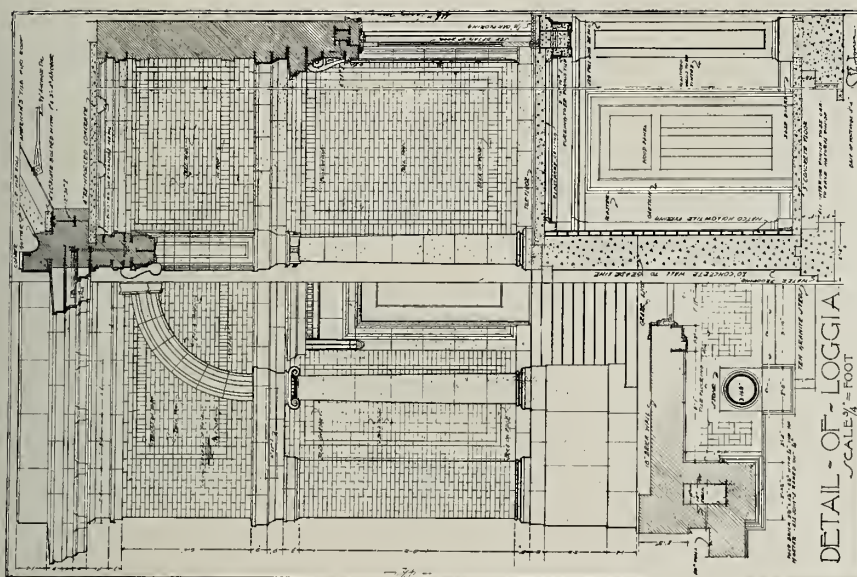


SOPHOMORE
L. M. Bauer

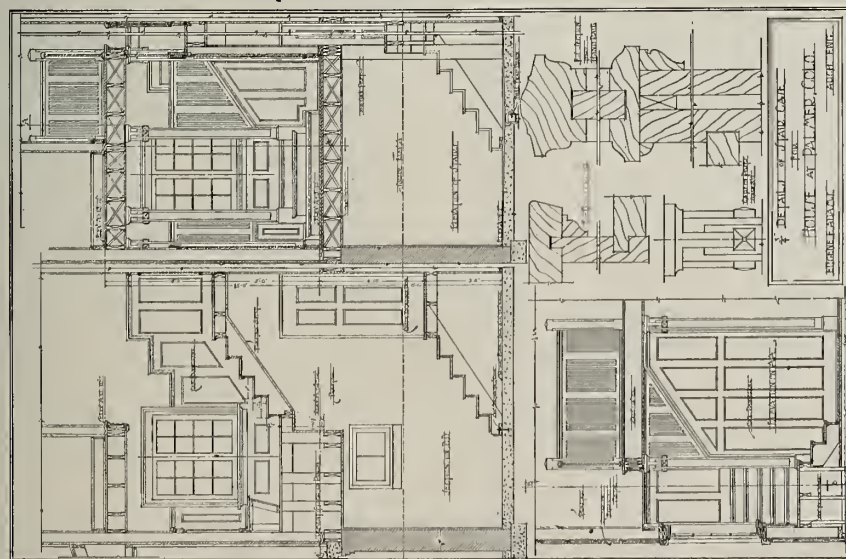




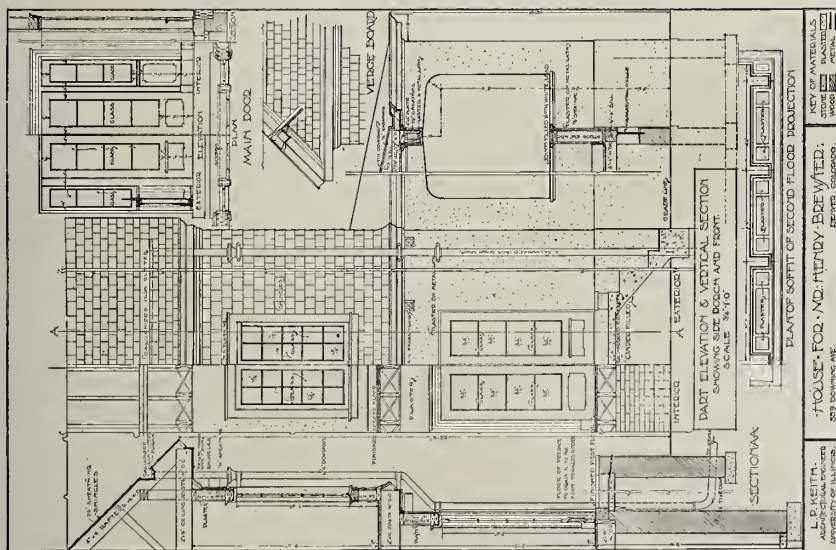
SOPHOMORE
H. G. Sprague



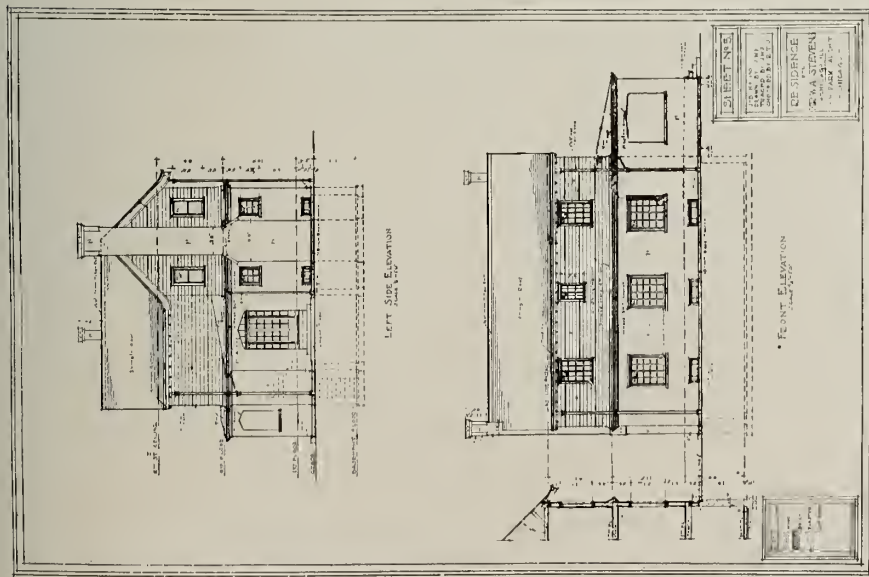
SOPHOMORE
P. E. Jones



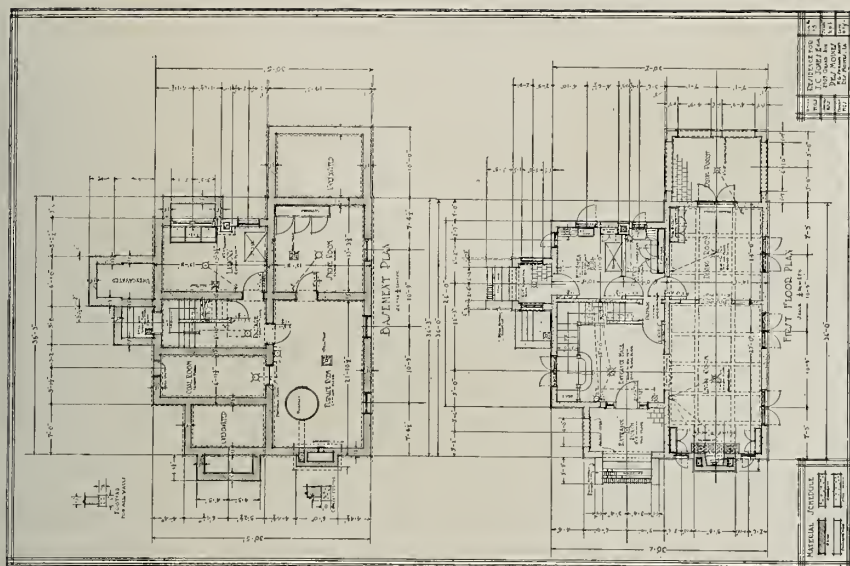
SOPHOMORE
Eugene F. Adams



SOPHOMORE
L. P. Keith



SOPHOMORE
J. W. Park



SOPHOMORE
H. G. Sprague

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CHARCOAL DRAWING

A. M. Waggoner

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ILLINOIS

W. CARBYS
ZIMMERMAN
ARCHITECT



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and pure linseed oil paint is just the protection needed where paint is required. It withstands the attacks of time and the elements and is as beautifying as it is protective and durable.

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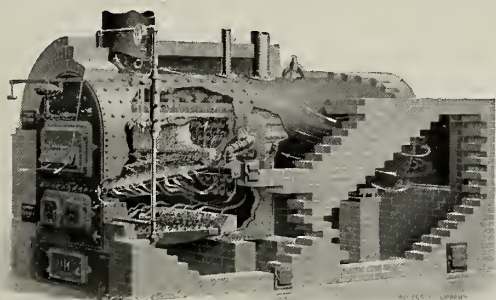
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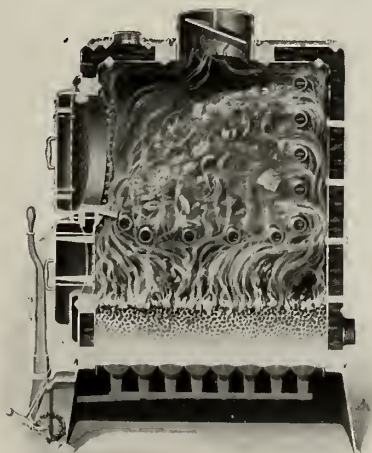
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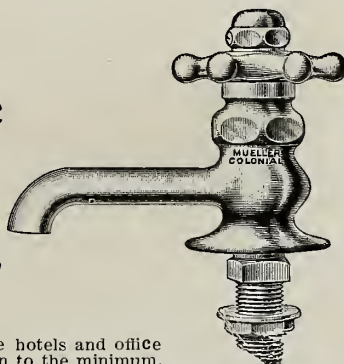
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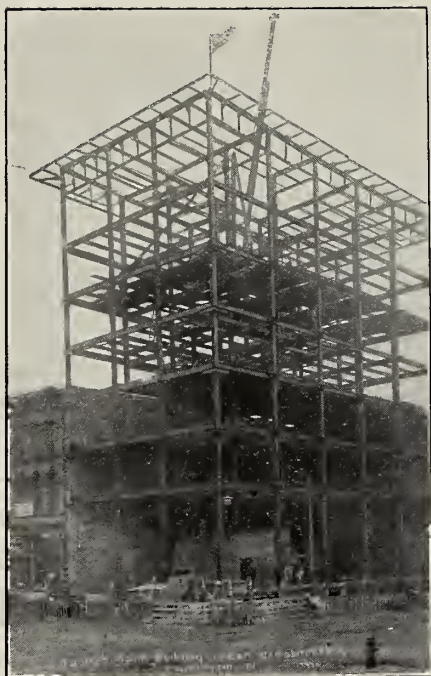
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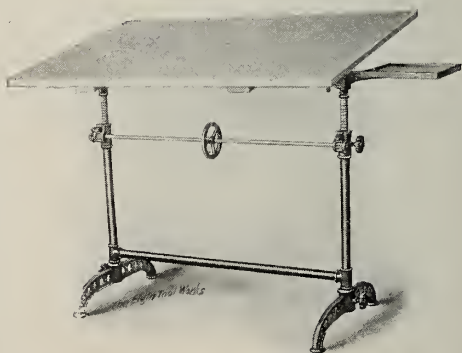
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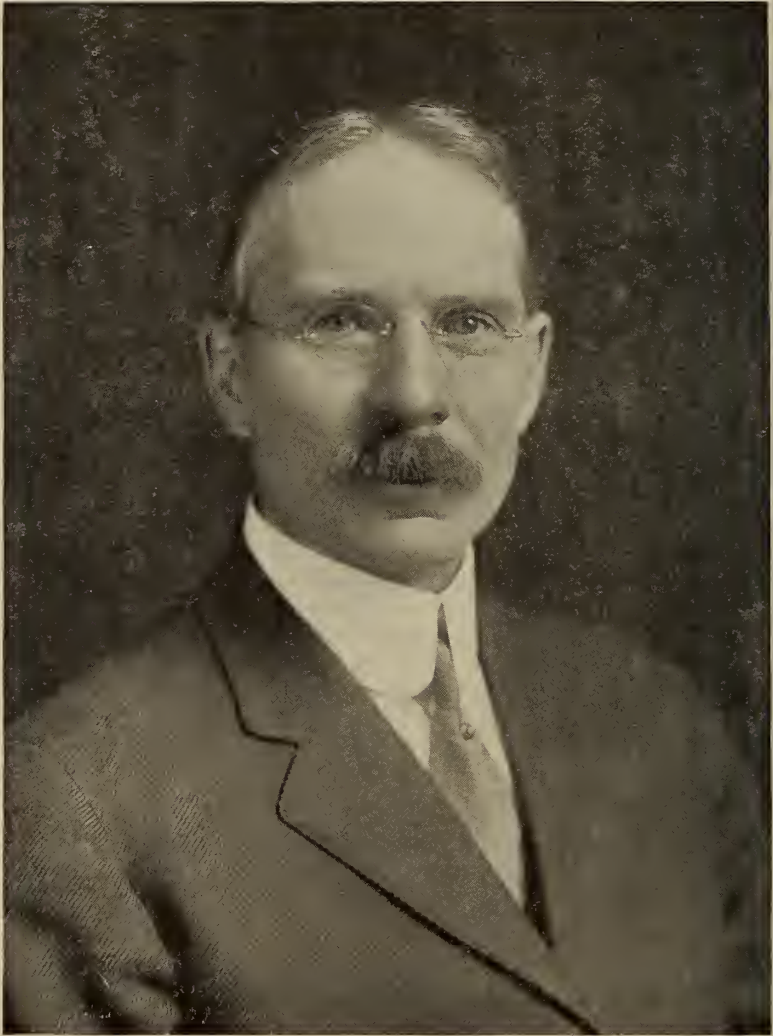
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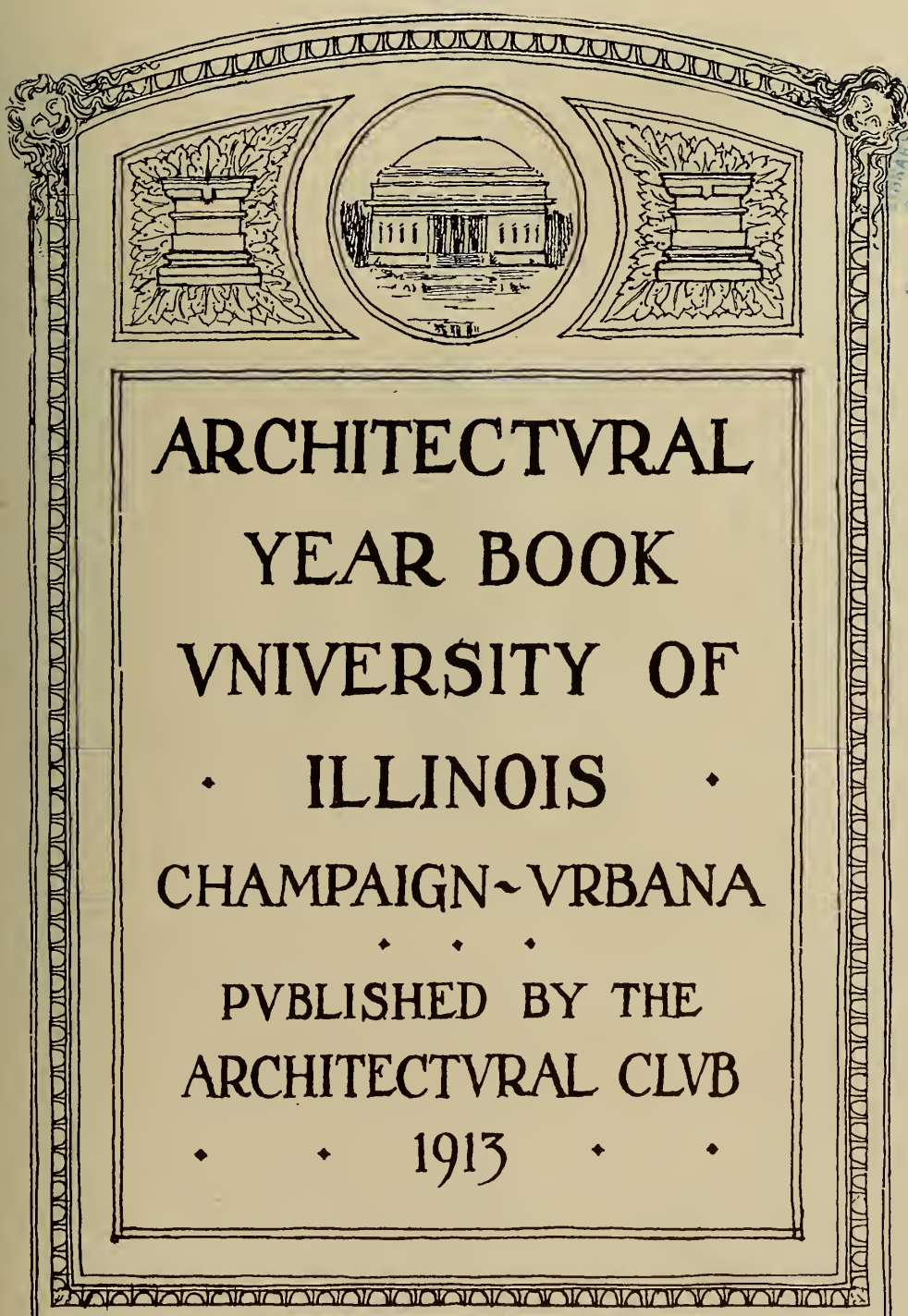
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TO JAMES M'LAREN WHITE, the students of the Department of Architecture of the University of Illinois, dedicate this book, as an expression of their full appreciation of his earnest endeavors for their instruction and advancement.



James M. White



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The School of Architecture of the University of Illinois offers two courses, one in Architecture, the other in Architectural Engineering.

The courses in Architecture aims to train the student to produce correct and beautiful works of architecture. The first part of the course includes a broad field of liberal and scientific subjects to serve as a background of knowledge. The scientific group has to do with the principles underlying safe and economical construction. The larger part of the course, however, is devoted to the study of architectural forms and their application in architectural design. The course in Architectural Engineering follows the same general plan as the course in Architecture except that more attention is given to the scientific and structural studies.

The facilities and equipment for instruction is the best. A special feature is the large library of architectural books, which is one of the finest in the country. The registration in the department at the beginning of the year 1912-13 was three hundred and thirty-four, placing the school first in this country—in point of attendance.

The Architectural Club is a student organization, membership in which is limited to students in the Department of Architecture whose average scholarship is eighty per cent or above. It is the publisher of this book. The Architectural Play, Pharaoh's Palace, given this year by the Club is the beginning of a series of historical plays that the Club hopes to continue.

Summer vacation tours abroad, were begun last year, when Prof. Newton A. Wells of the department conducted a party of sixteen alumni and upperclassmen on a European trip for the study of Architecture. The plan is to organize such a tour periodically.



PROF. N. A. WELLS'S PARTY IN THE ROMAN FORUM

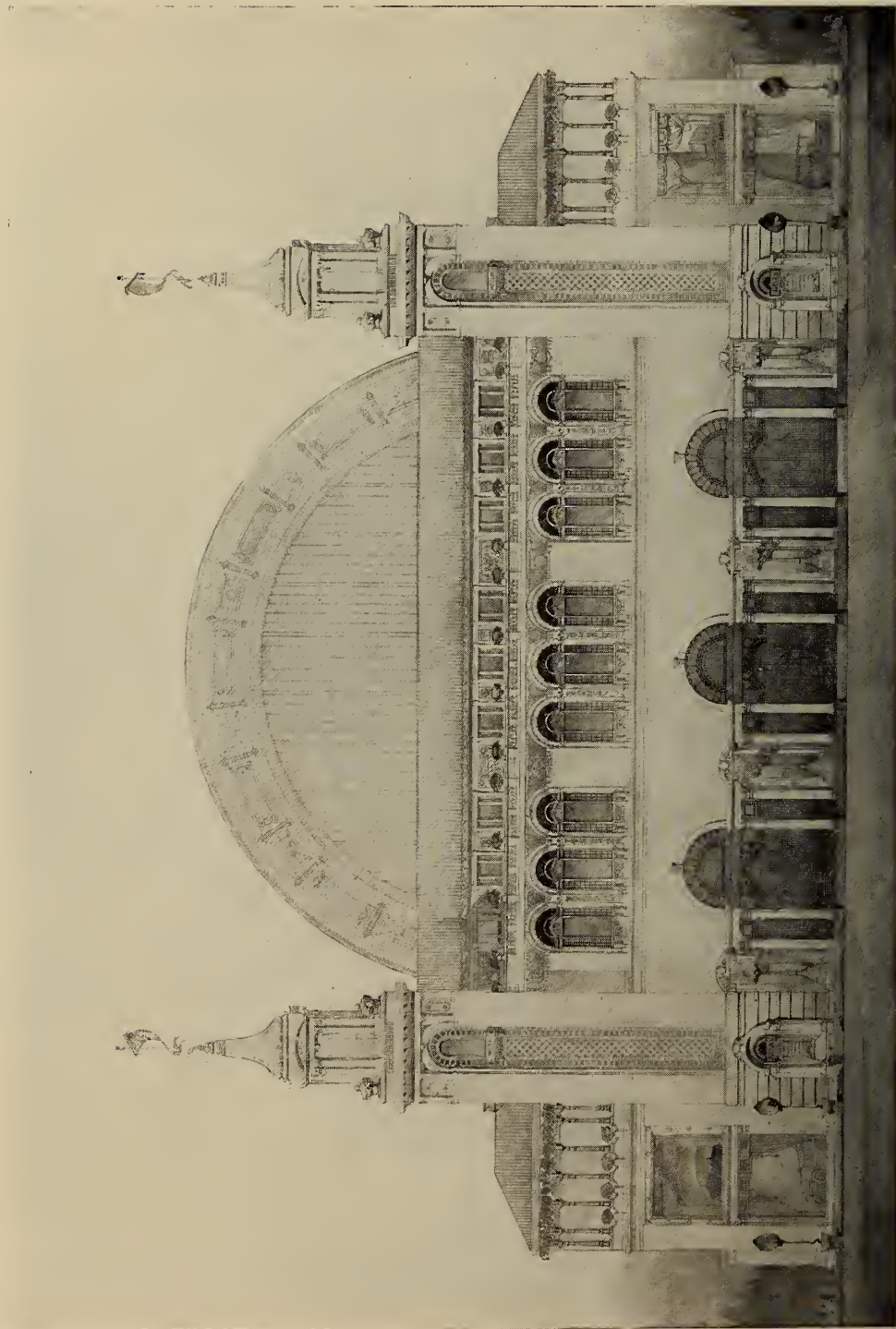


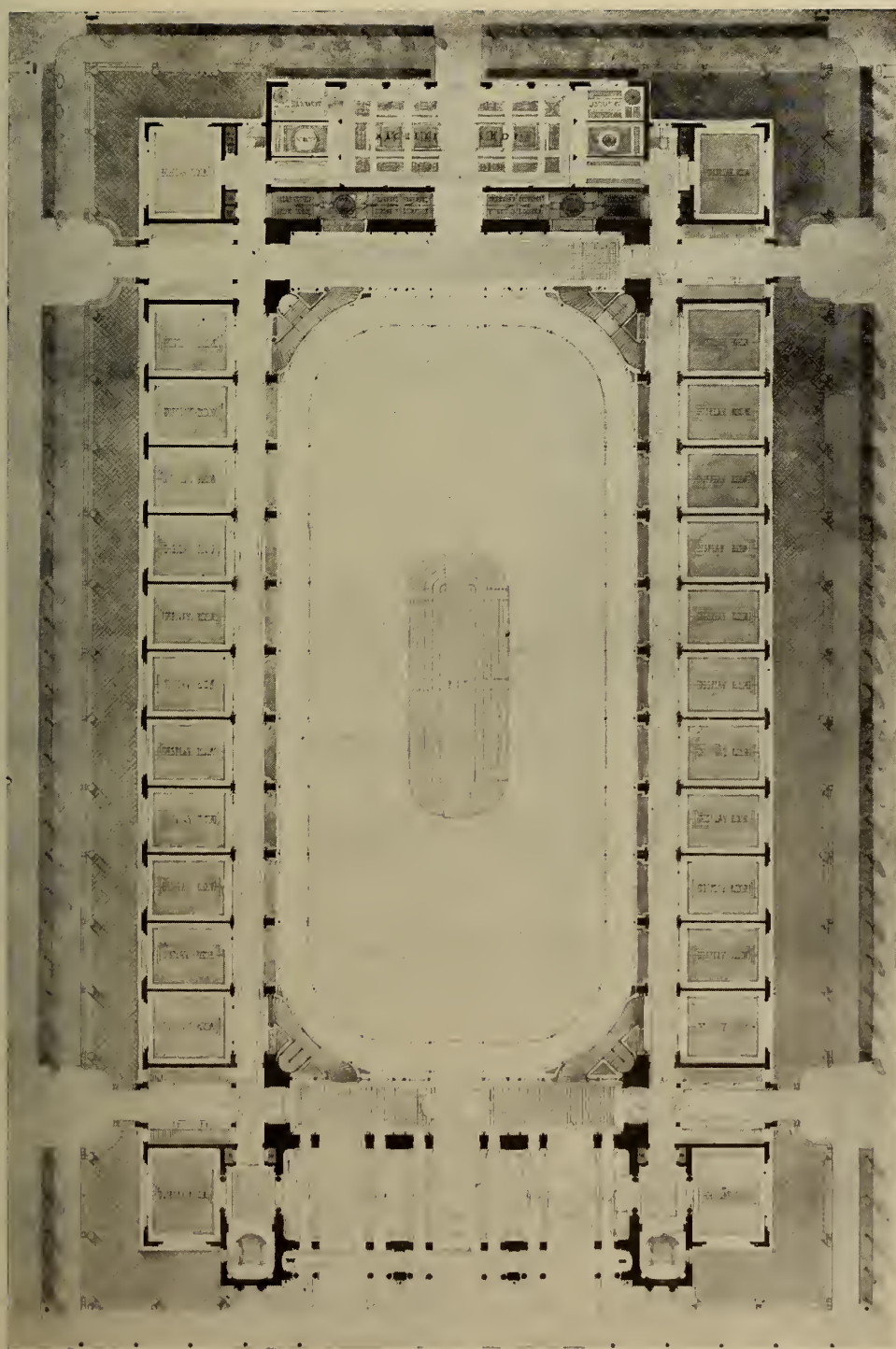
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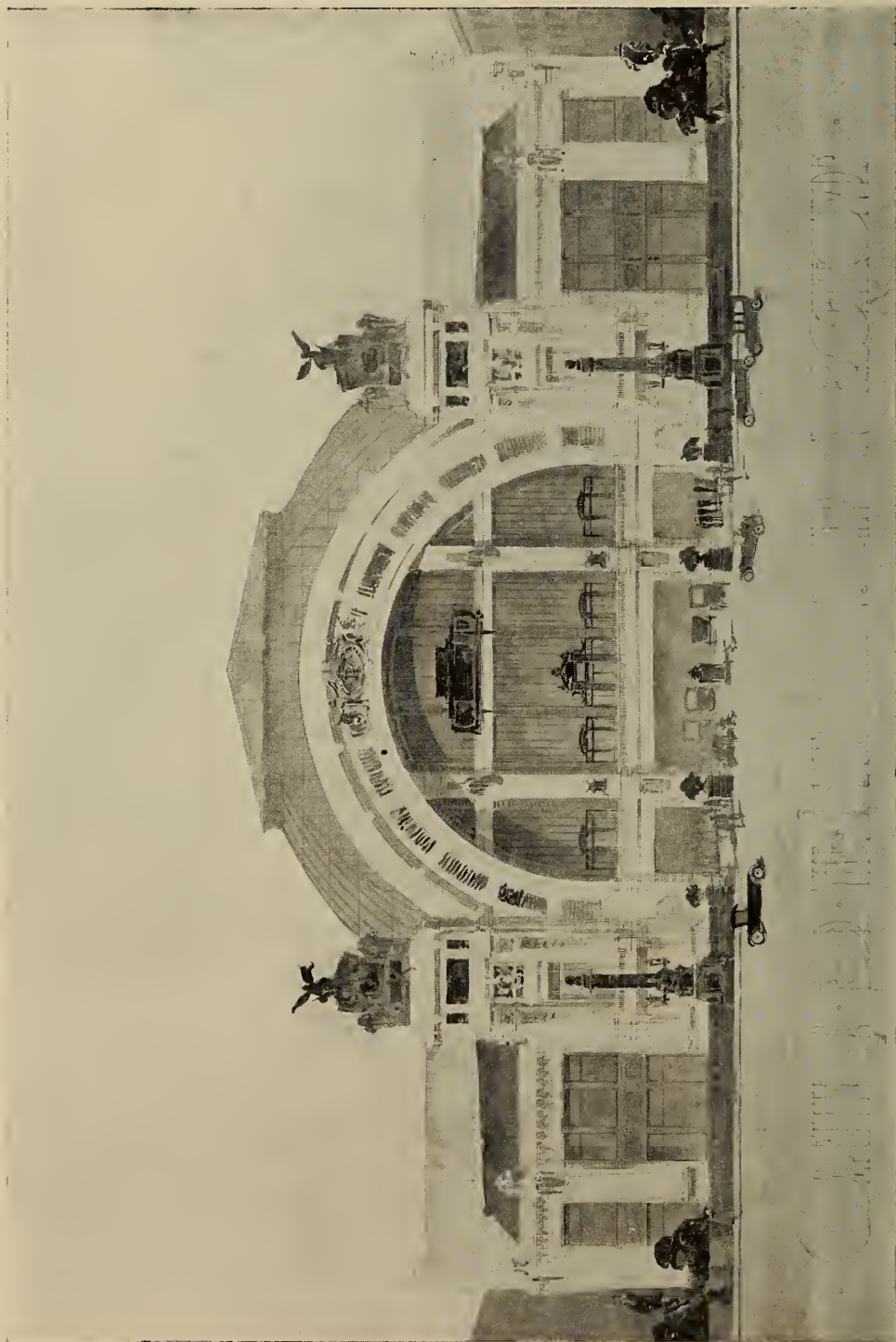


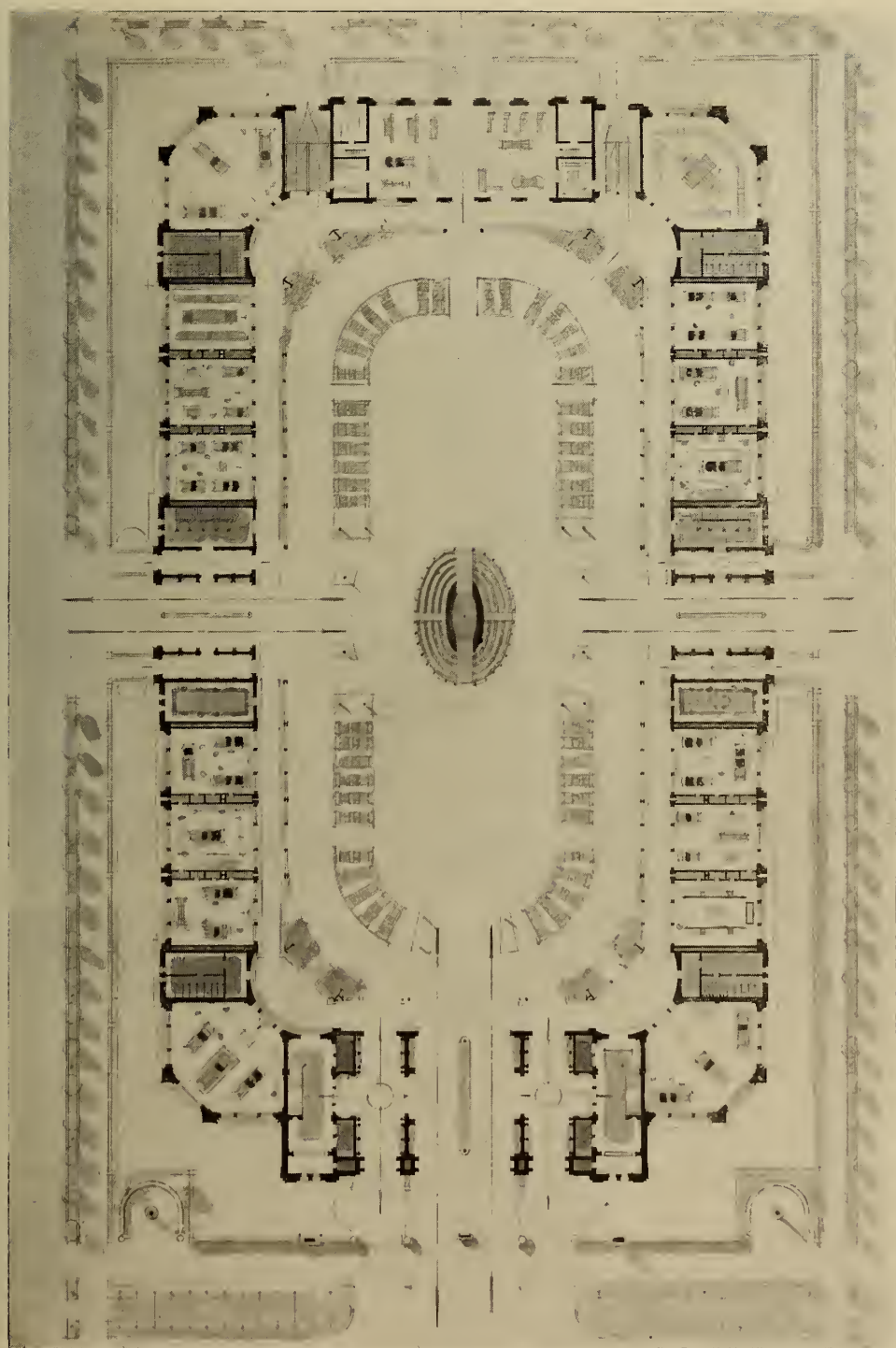
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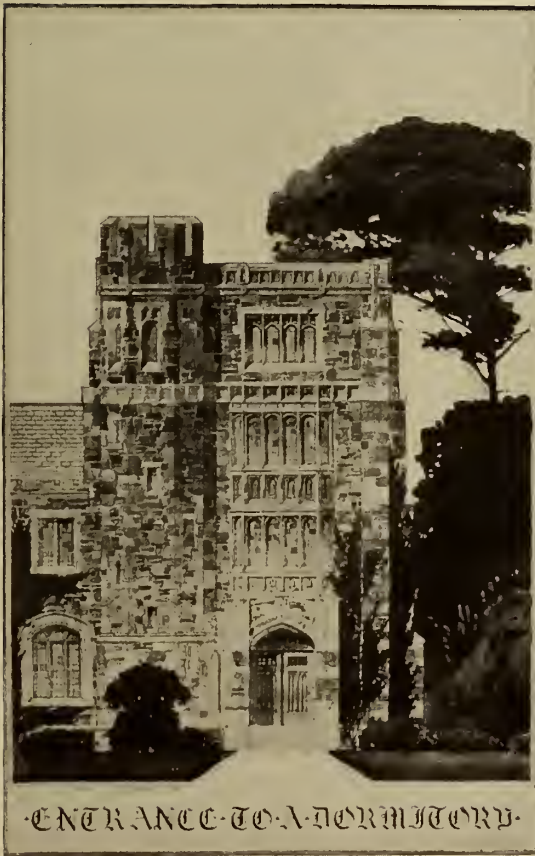






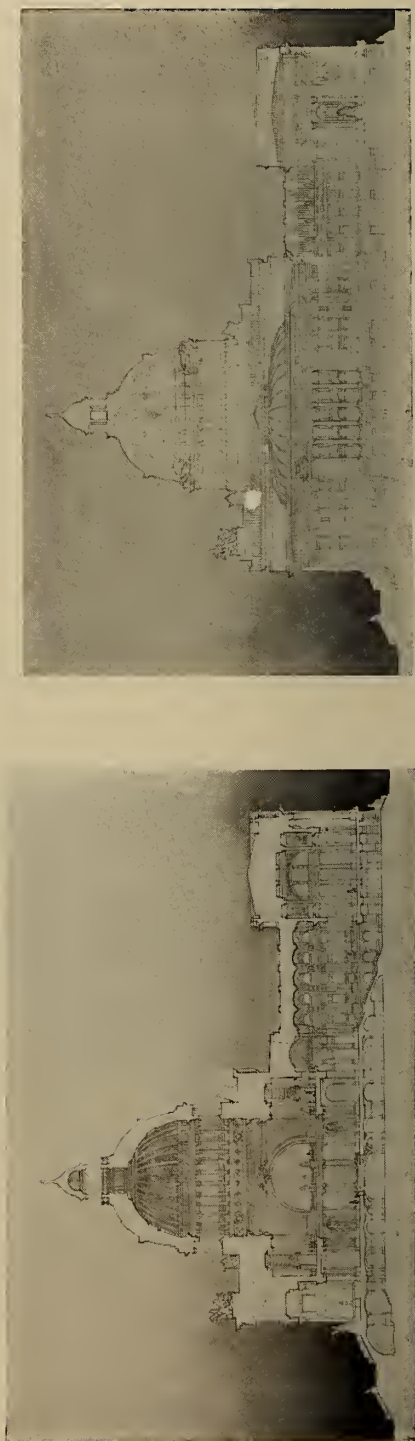
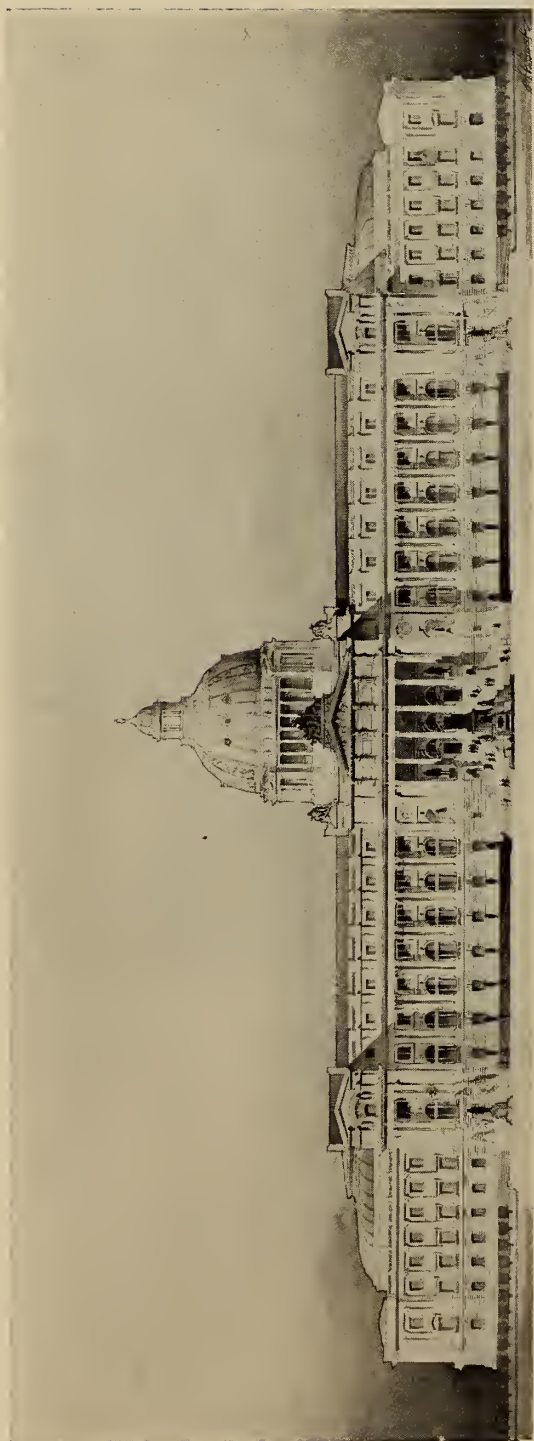


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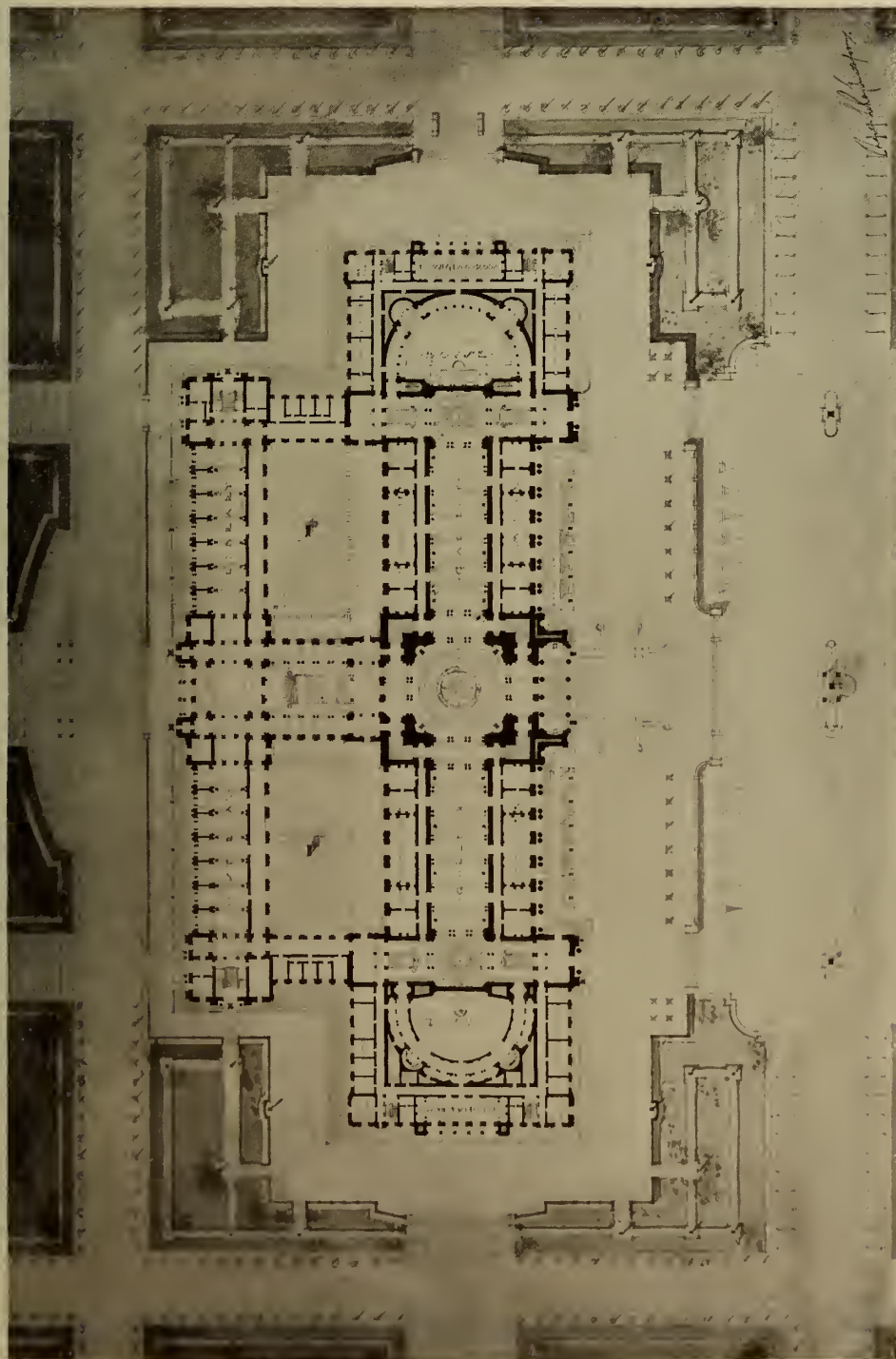
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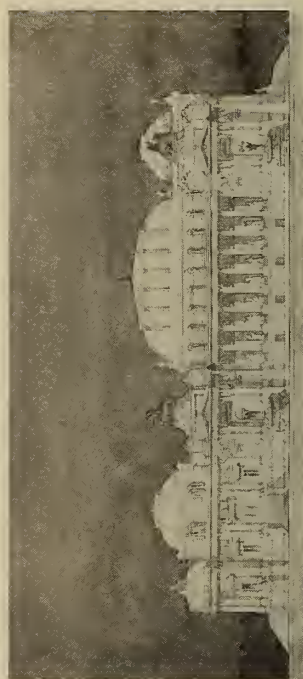
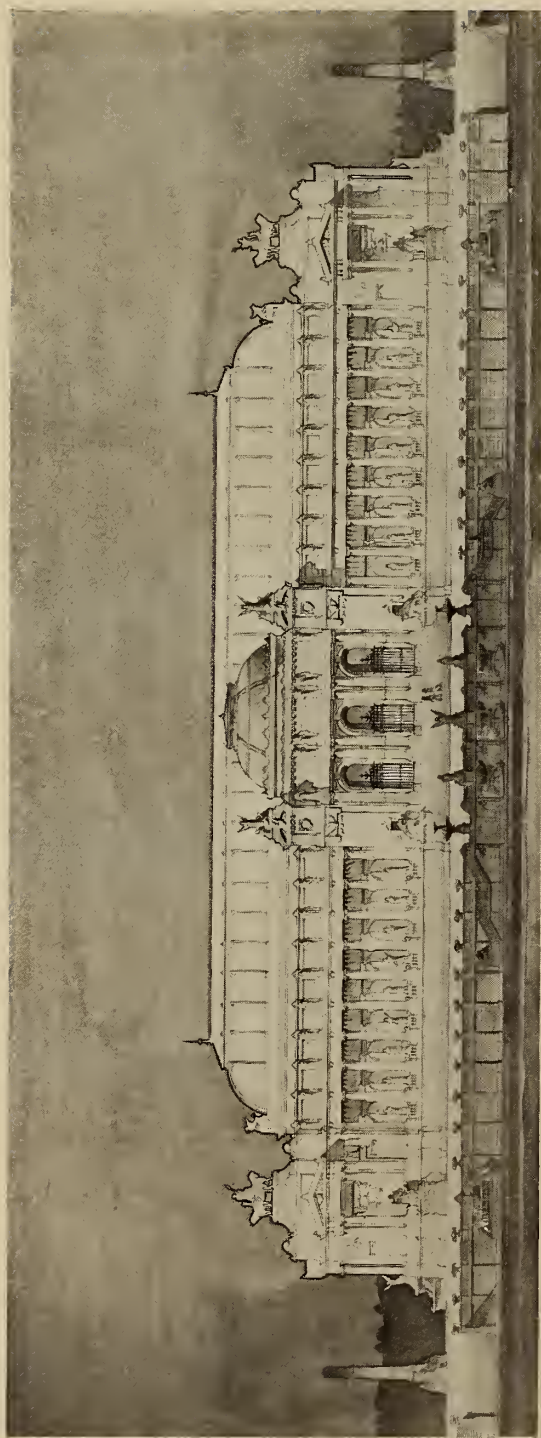
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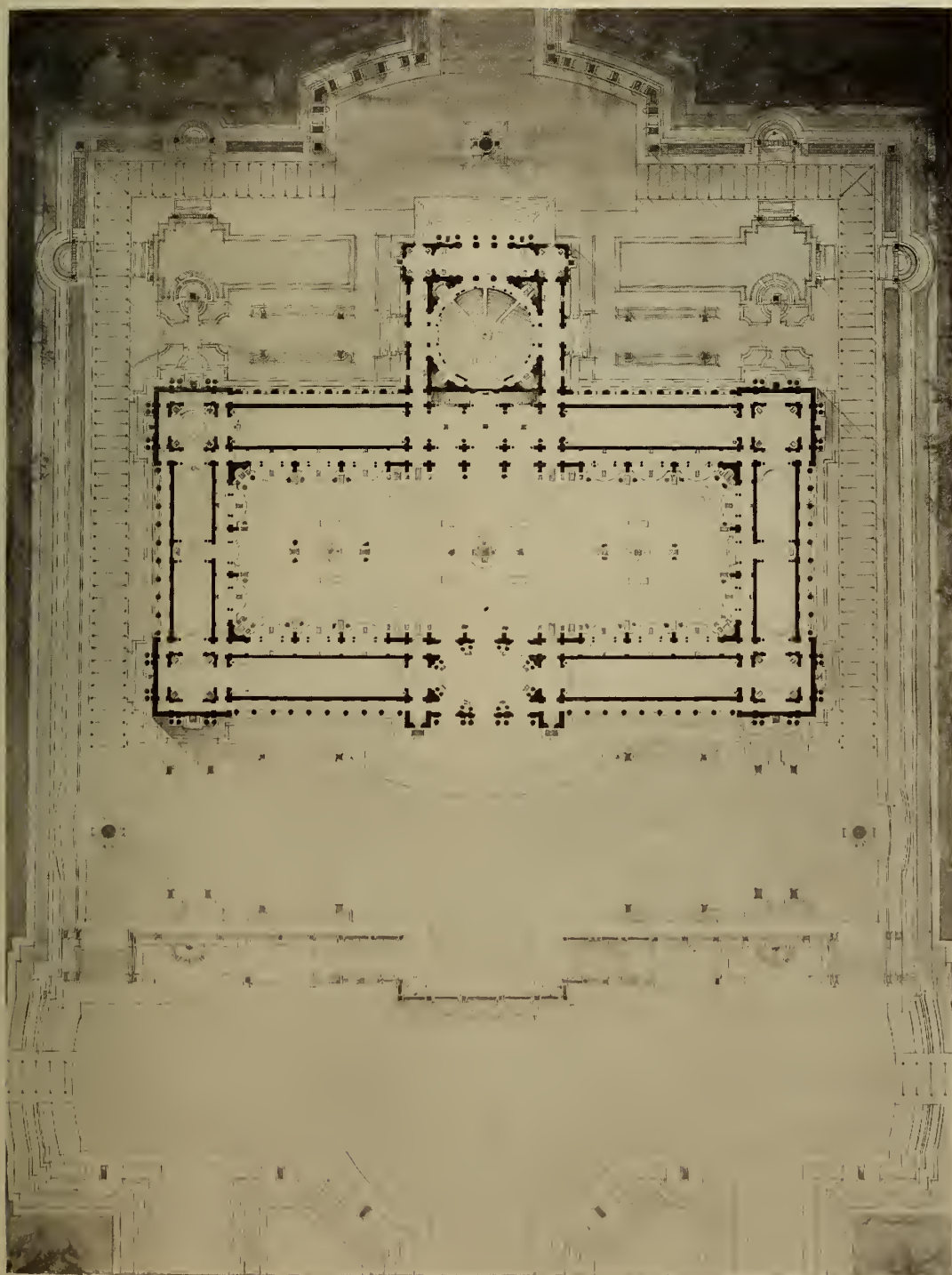
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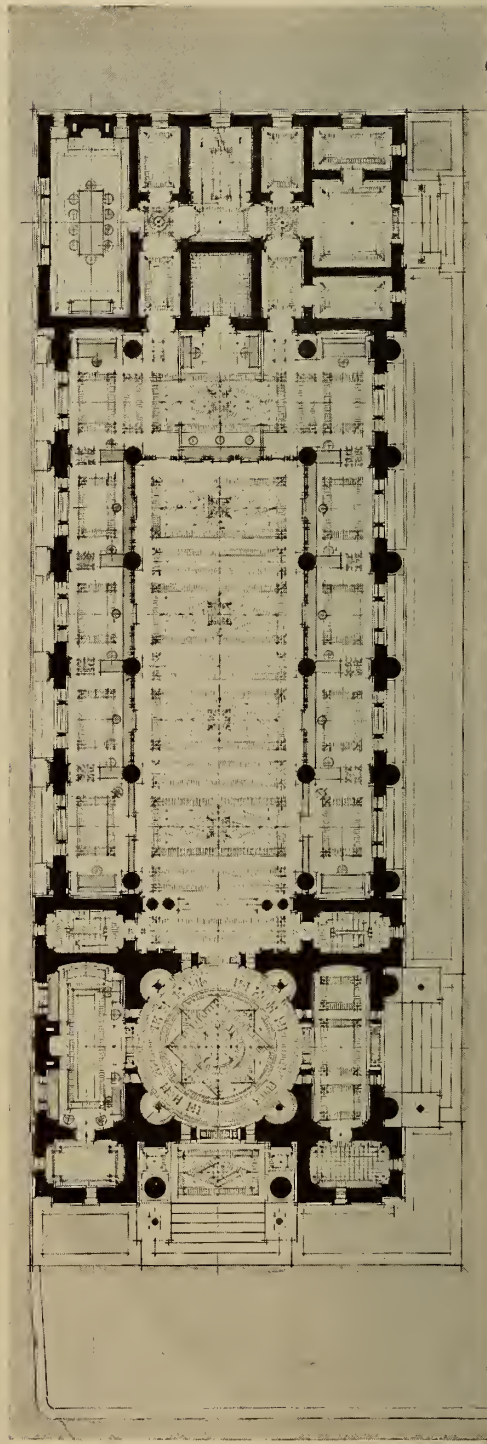
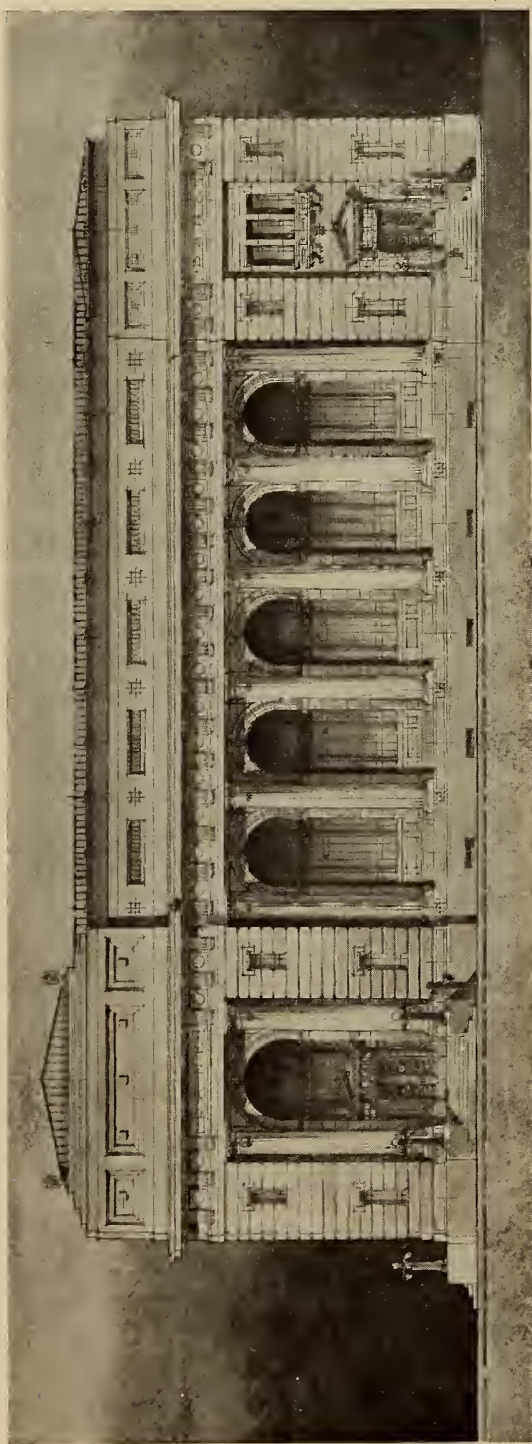
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The course is divided into six stages of advancement, called grades, through which students pass in varying lengths of time, according to their ability and application. Work in all these grades is carried on simultaneously, so that it is possible for students to enter or complete any of them at any time, irrespective of their class. The normal time required to complete them is three years; to students completing them in less, special advanced work is open, such as theses, Beaux Arts Society competition, etc.

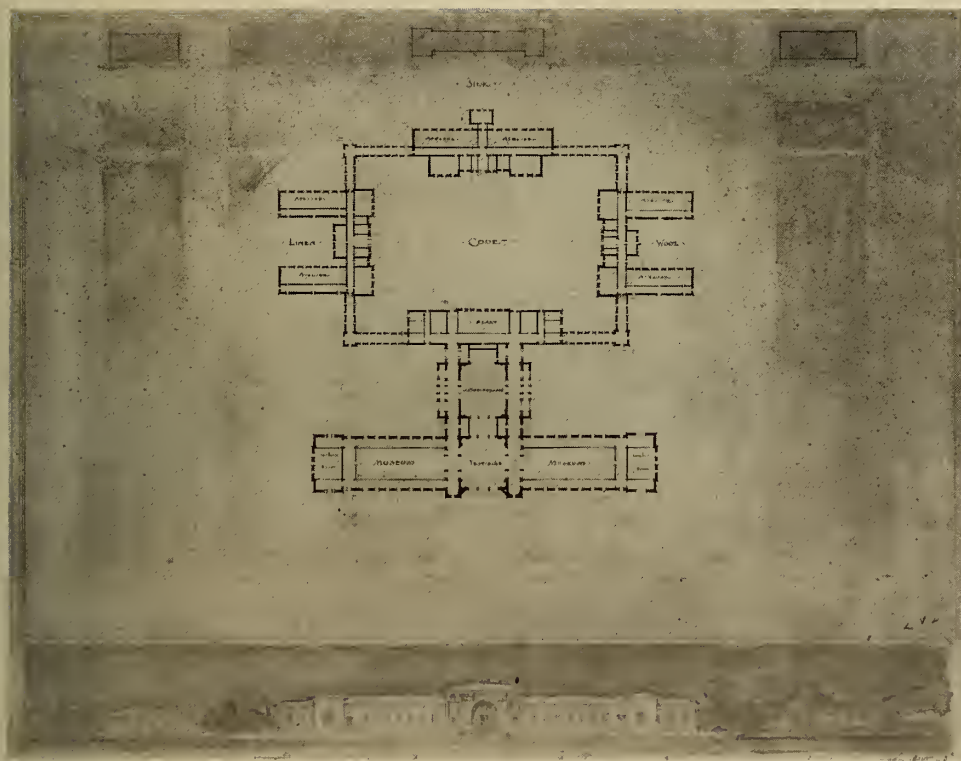
The work consists of the solution of problems, supplemented by individual criticisms, lectures, and library research. In the first three grades the problems deal generally with the elements of elevation and plan; in the last three with the composition of these elements into complete buildings or groups of buildings.

For the study and criticisms of problems, the students, except those doing advanced work, are divided into groups containing approximately equal numbers from each class. These groups, or "ateliers", are permanently assigned to separate quarters and to separate instructors.



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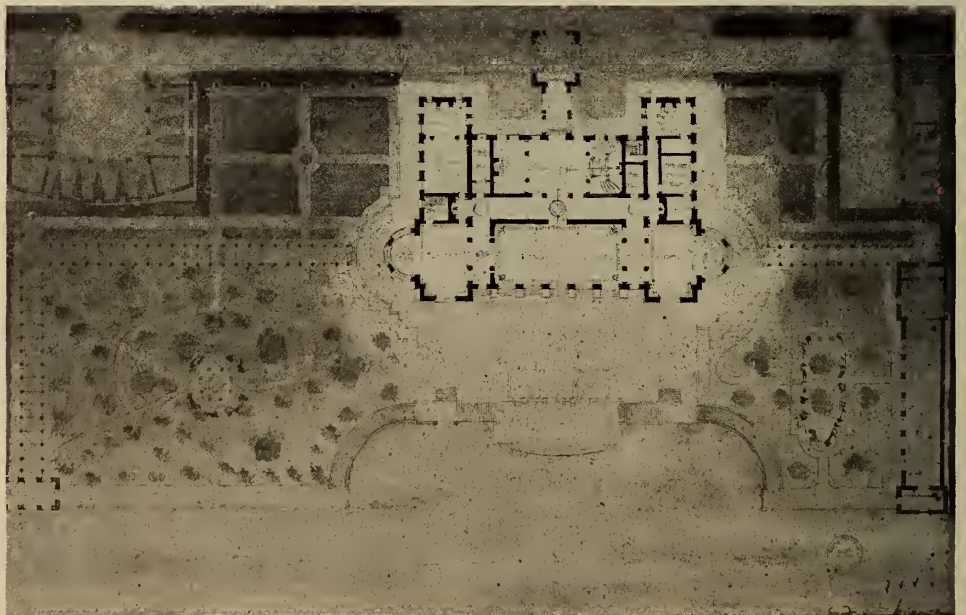
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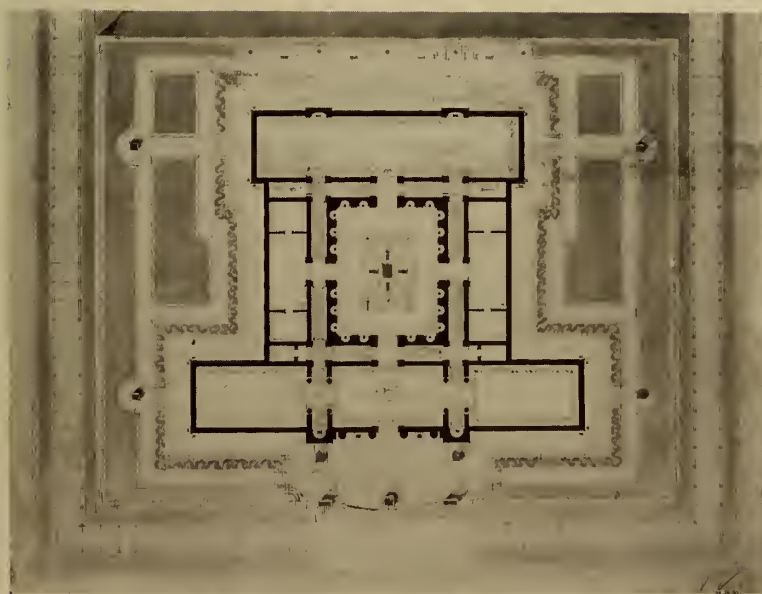
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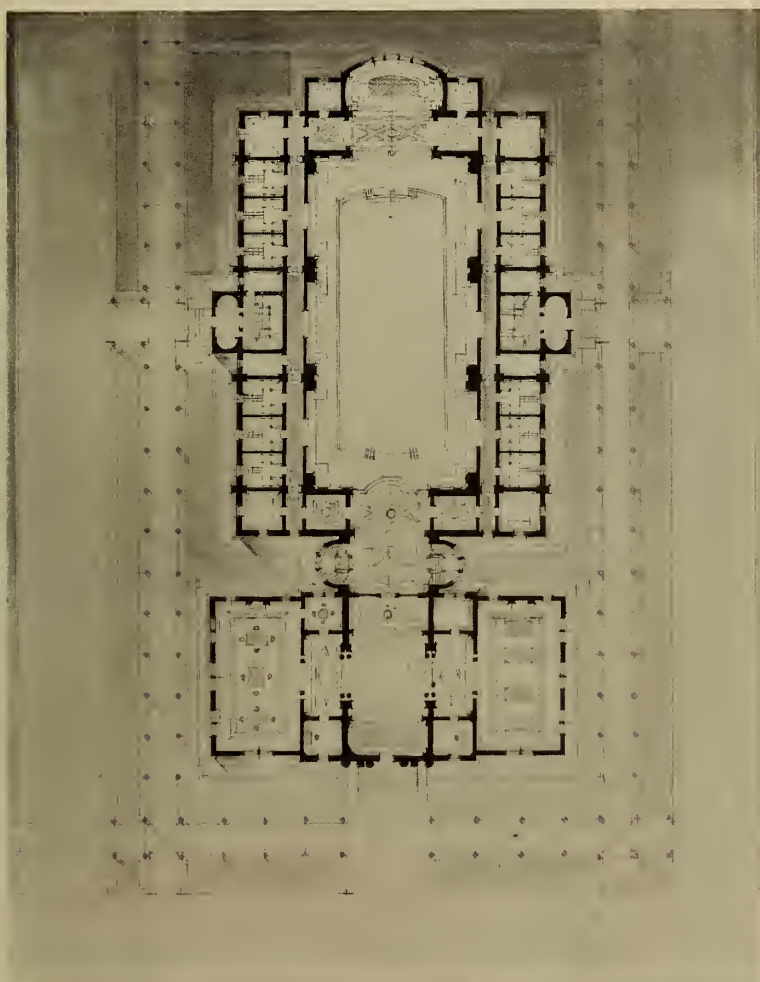
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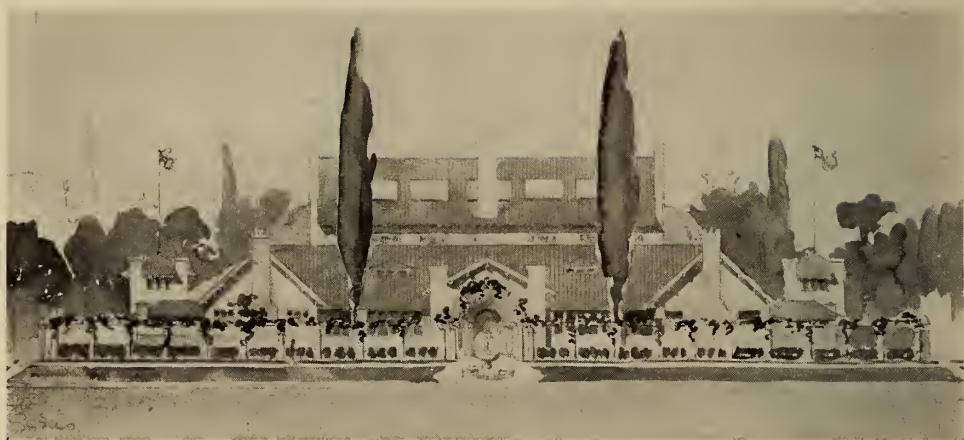
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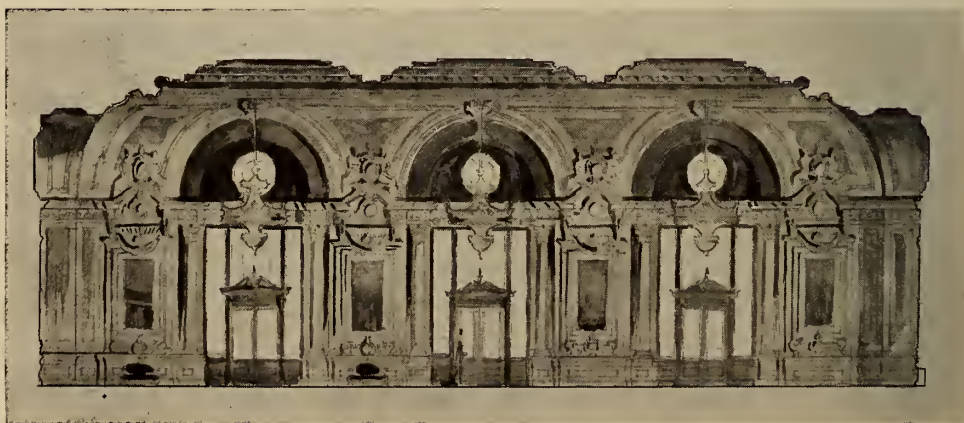
S. A. Gay, '13



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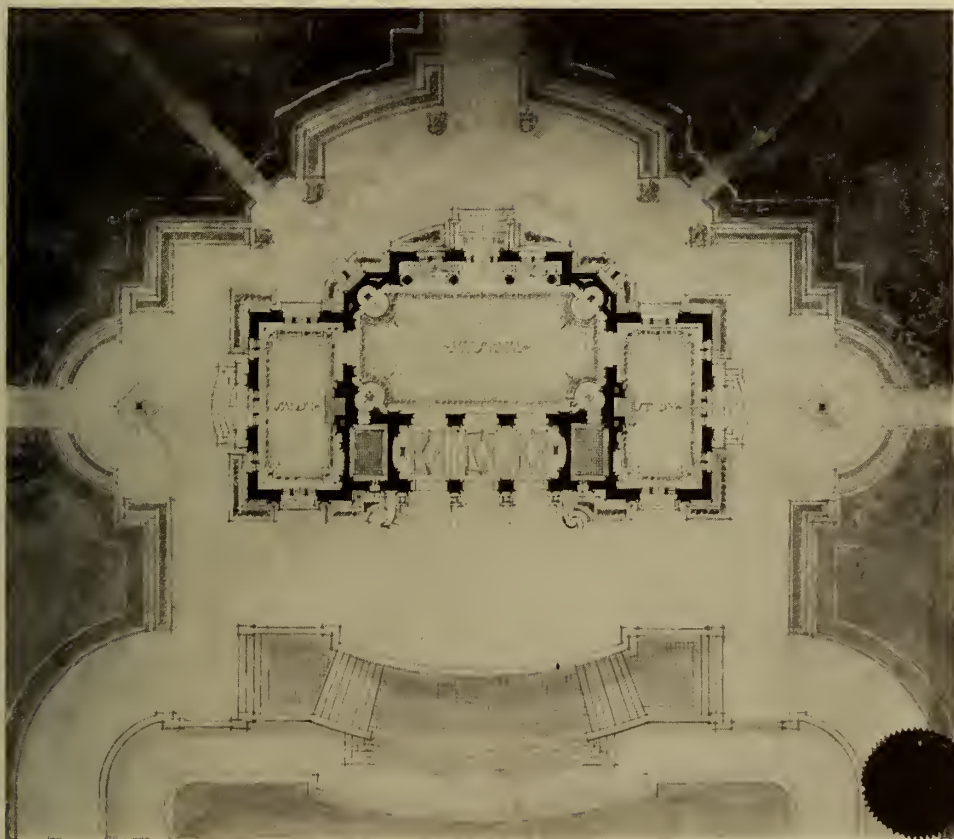
C. L. Morgan, '13



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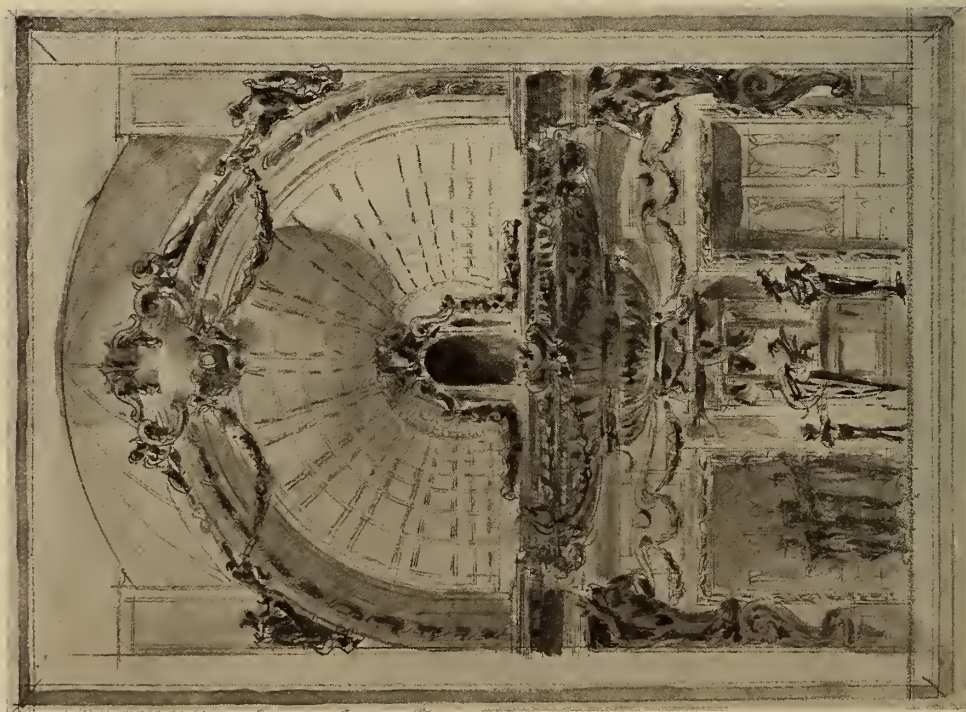
R. L. Kelley, '13



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Medal

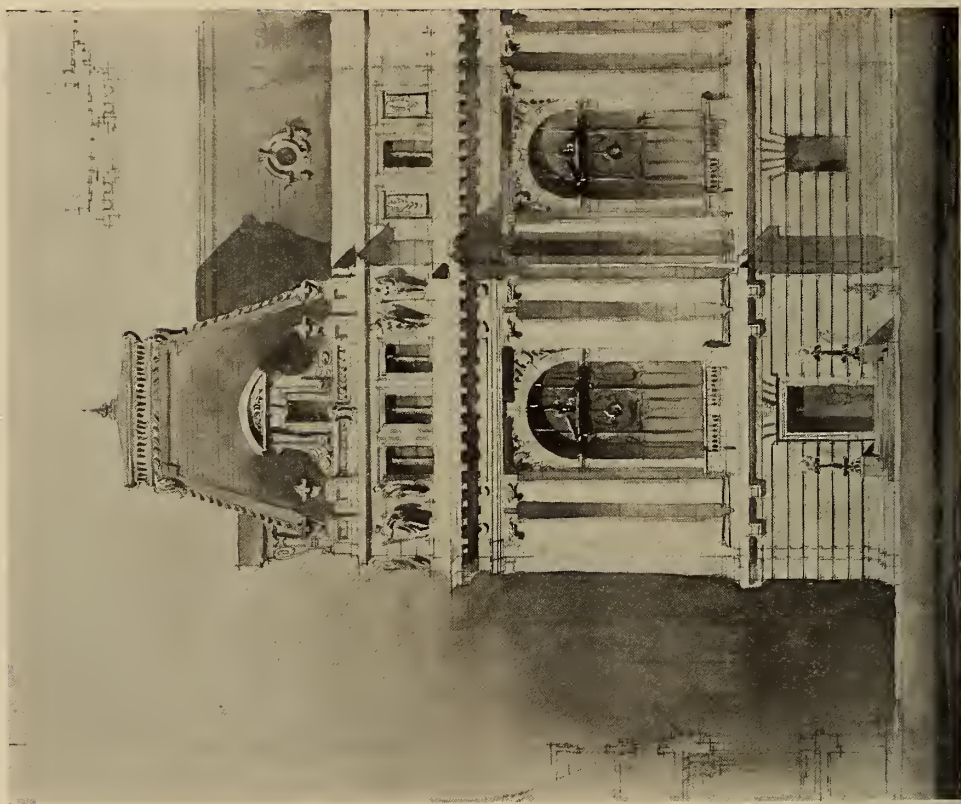
A CASINO

C. S. Wyant, '14



A MOTION PICTURE THEATRE
C. M. Earhart, '14

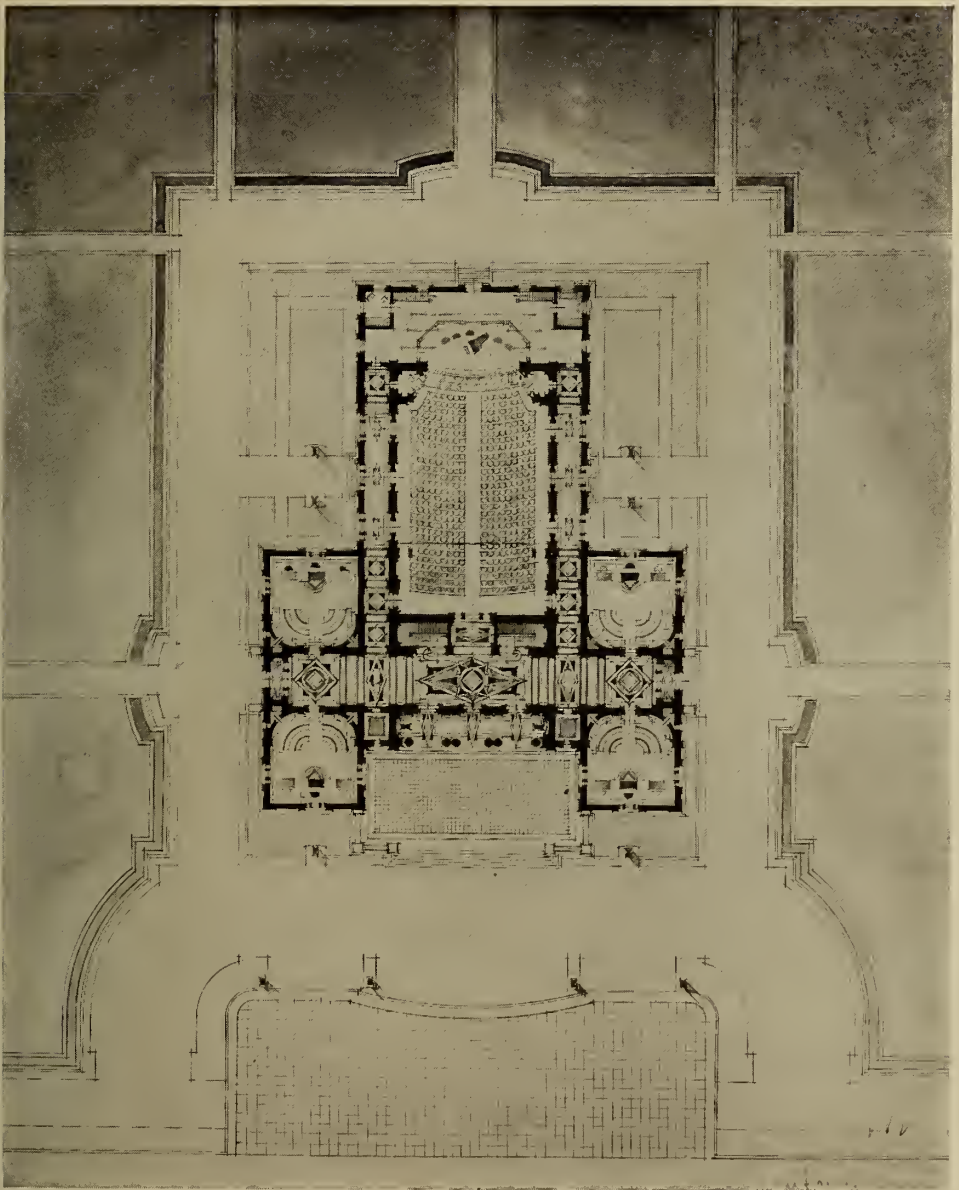
Grade IV
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A TERMINAL MOTIVE

Grade IV
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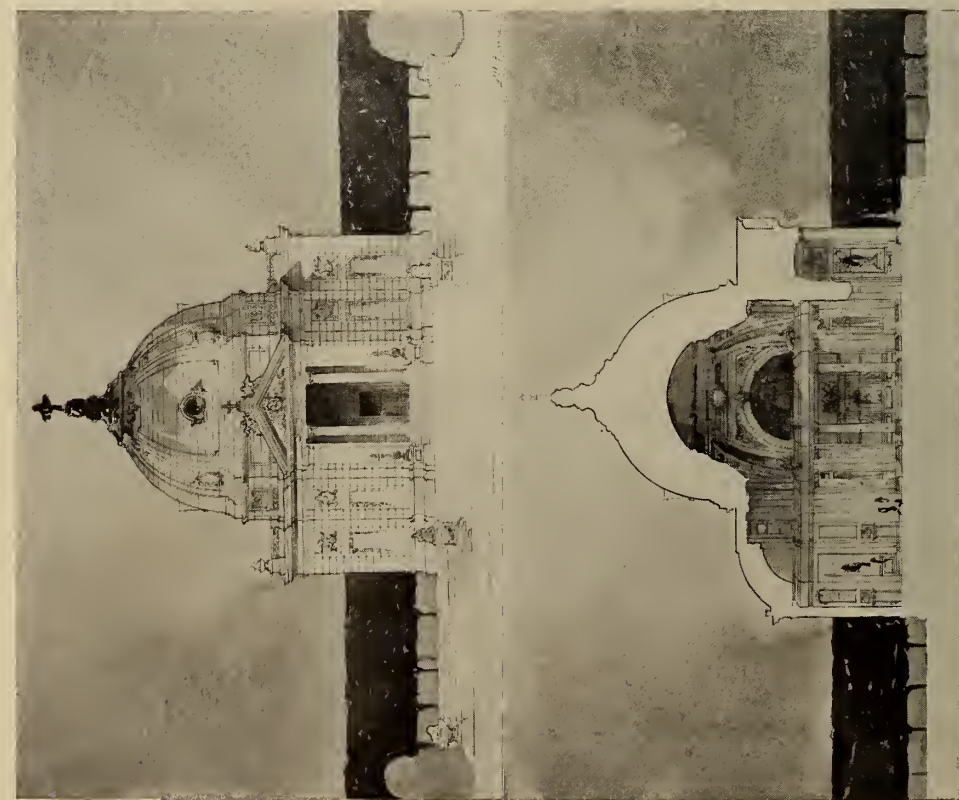
C. S. Wyant, '14



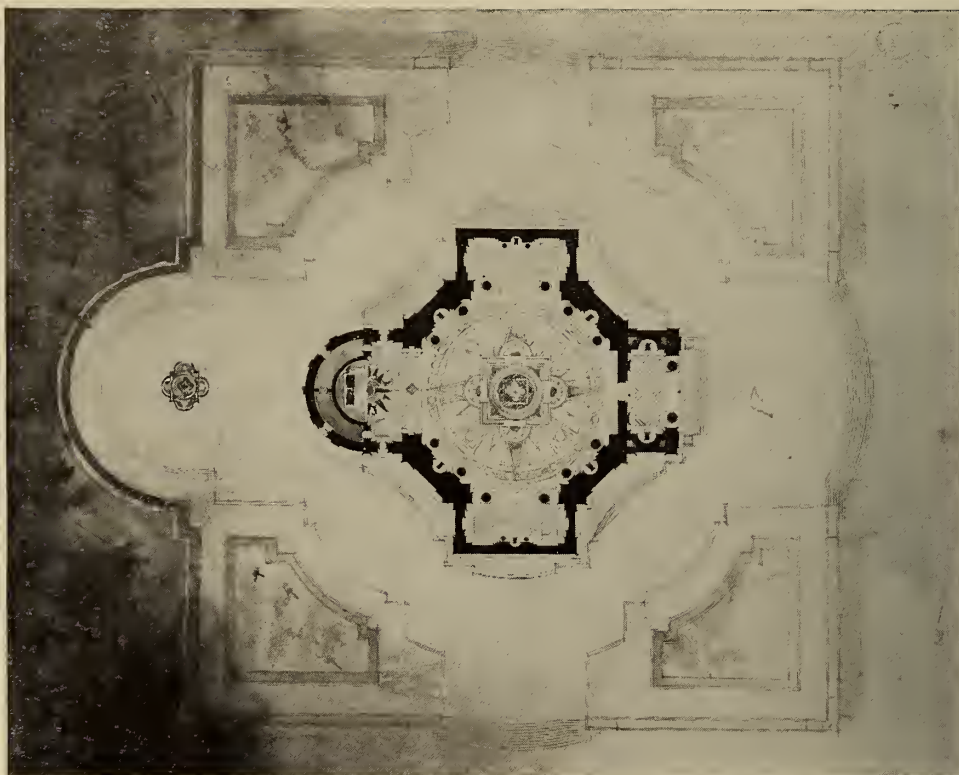
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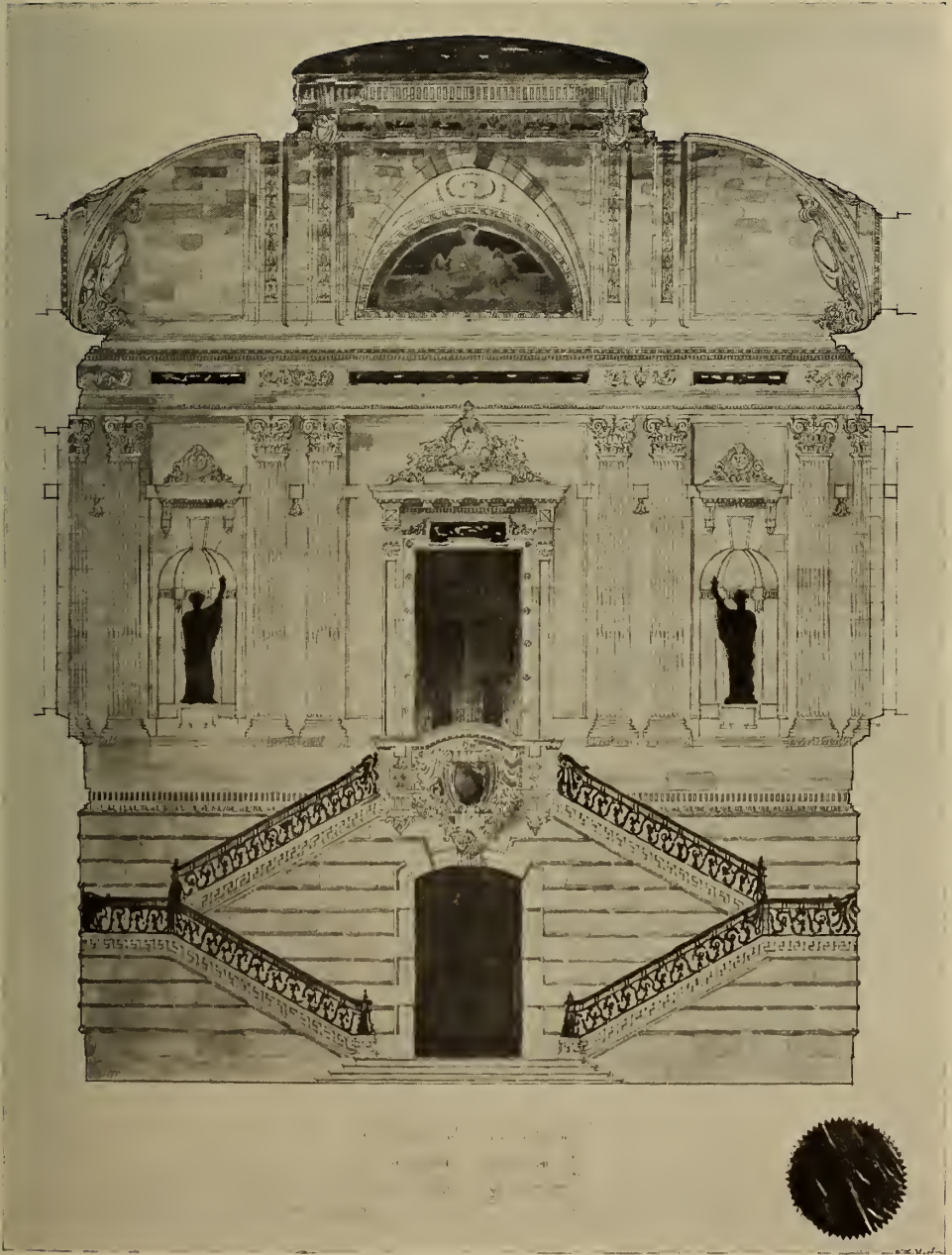


Grade III
Mention



A CHAPEL

L. Pinault, '14



Grade III
Medal

AN INTERIOR PERRON

E. F. Noth, '14



Grade III
Mention Commended

A RAILWAY STATION

P. E. Jones, '14



A STONE BRIDGE

Design for Architectural
Engineers — Mention

S. T. Smith, '15



A MANTEL IN A HUNTING LODGE

Grade III
Mention Commended

E. O. Christensen, '14



A GOLF CLUB

R. H. Haslund, '15

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Mention Commented



A WATERTOWER

H. L. Morehead, '15

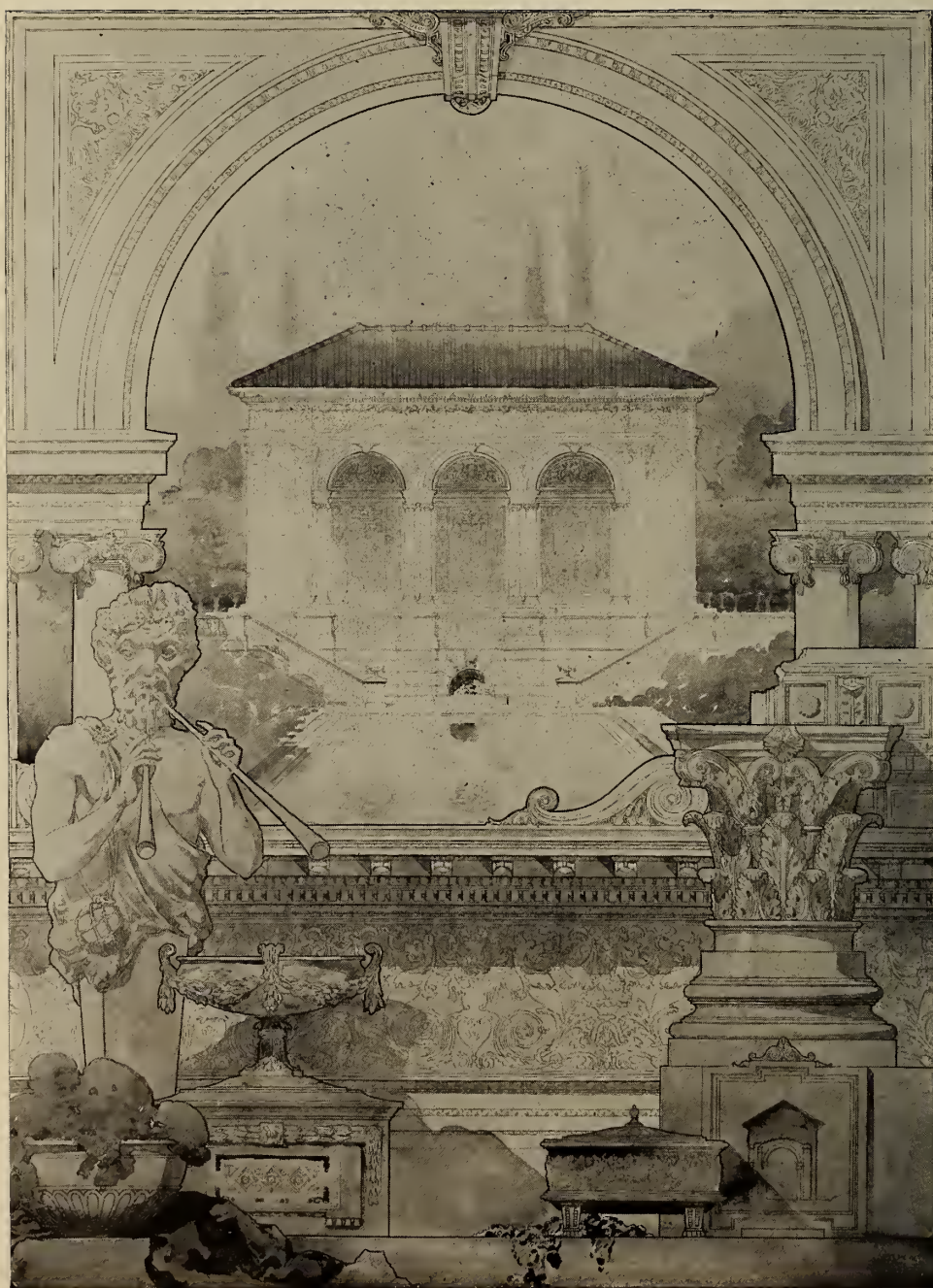
Grade II
Mention Commented



A LOGGIA

Grade II
Mention Commended

L. A. McBroom, '15



Grade II
Mention Commended

A LOGGIA

A. C. Webb, '15



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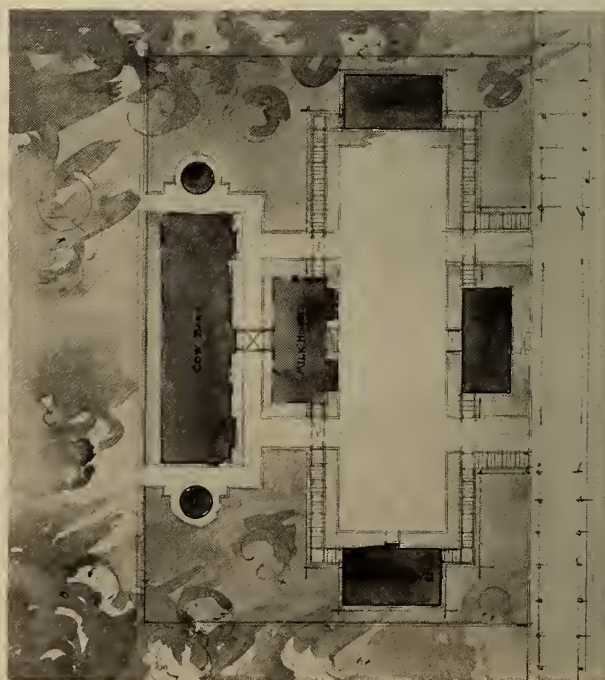
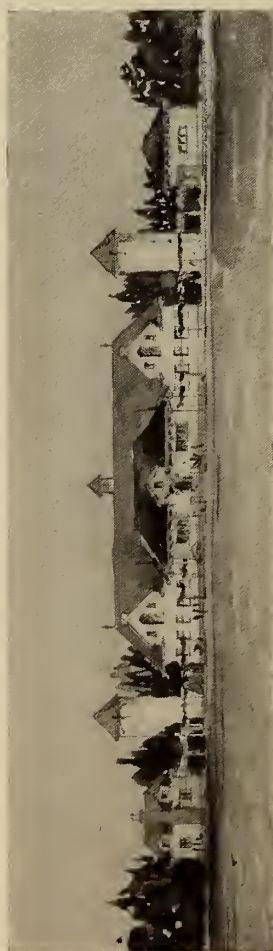
C. H. Cowgil, '15



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Grade I
Mention Commended

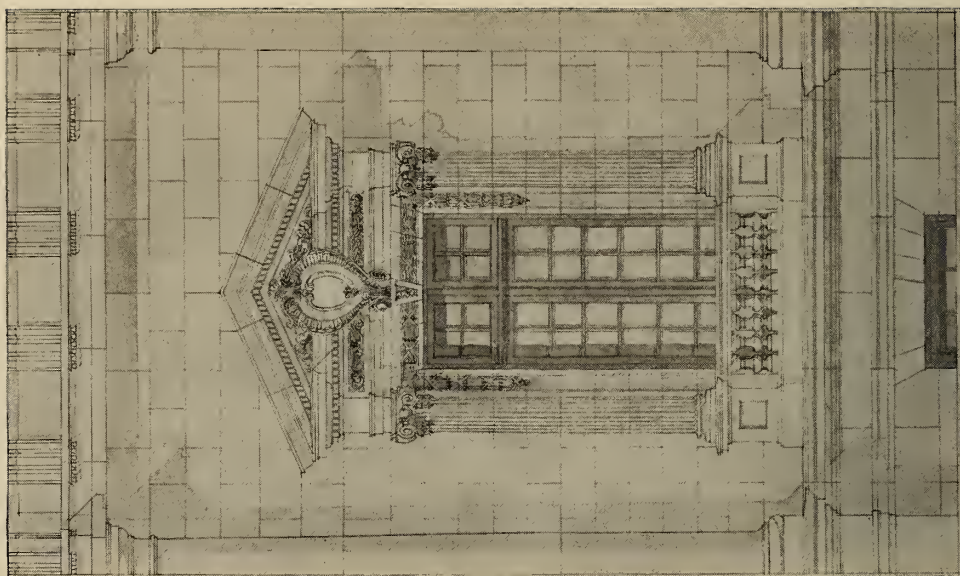
E. Pihlgard, '16



A DAIRY

Design for Architectural
Engineers — Mention

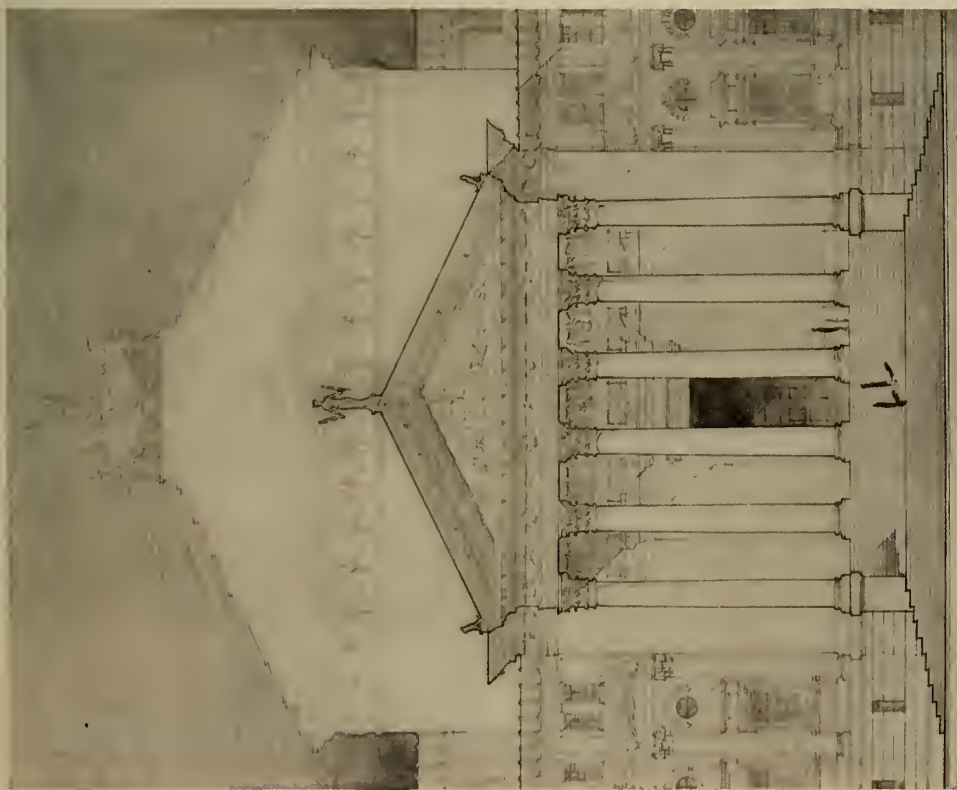
M. C. Beust, '15



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Grade I
Mention Commended

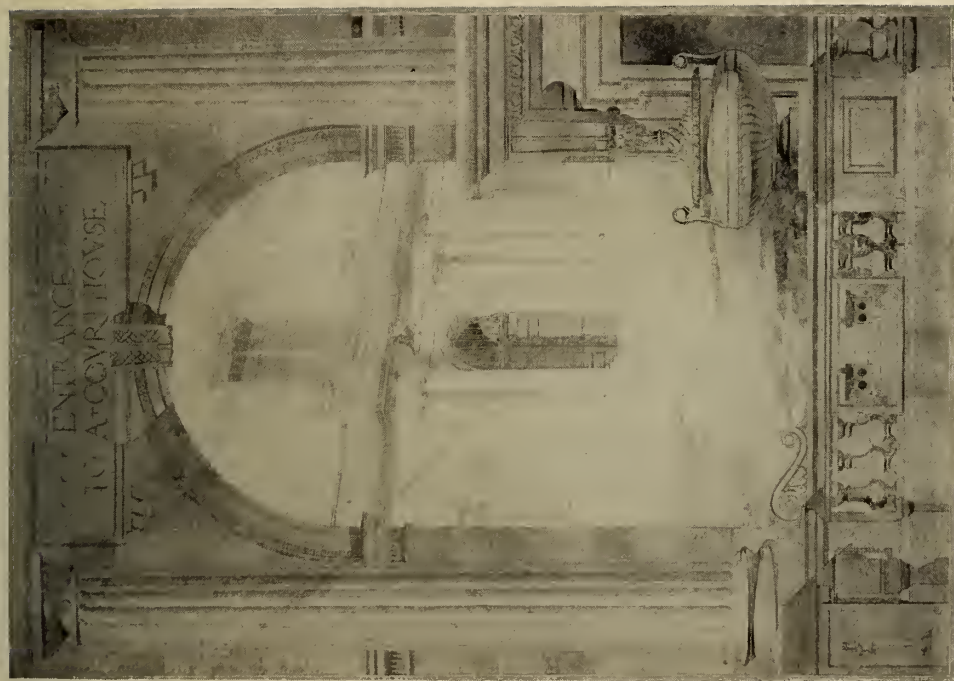
G. W. Meyer, '16



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A. P. Peyraud, '15

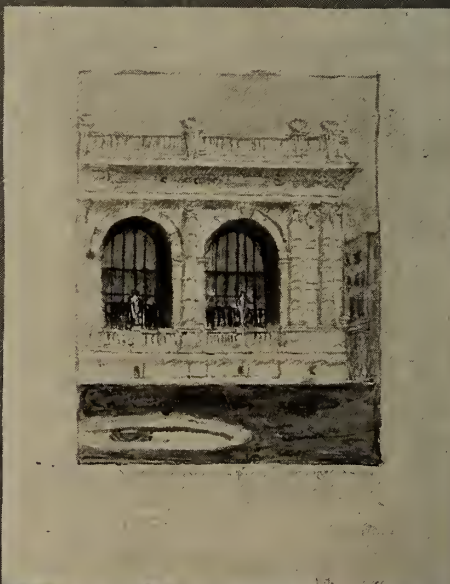
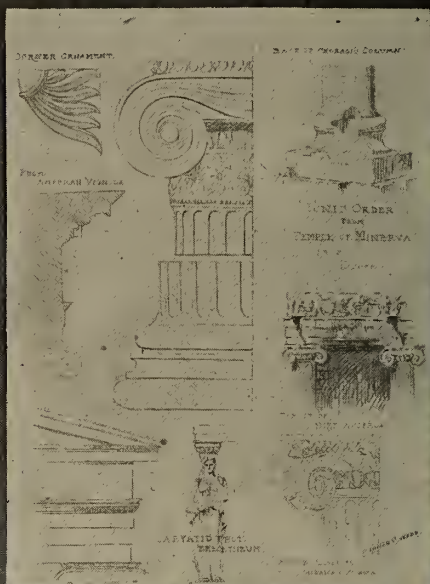
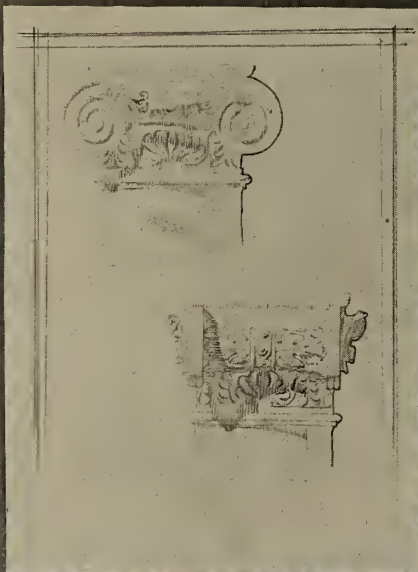
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ENTRANCE TO A COURTHOUSE

B. E. Dirks, '15

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Mention Commended



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H. S. Johnson

A. C. Webb
R. E. Schenck, '15

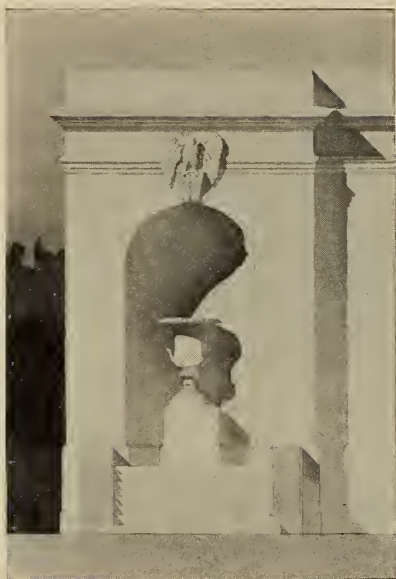
ARCHITECTURAL DRAWING

The work in architectural drawing prepares for the courses in design by study of the technique of expression and the vocabulary of elementary architectural forms. Instrumental drawing, freehand drawing in pen and pencil, wash rendering, linear perspective, and the casting of shadows, are exercised in the presentation of simple subjects, culminating in the classic orders.



DETAIL OF IONIC ORDER

A. C. Webb, '15



A NICHE
A. Holinger, '16



DORIC ORDER
Dubin, '15



A WINDOW
J. Tanner, '16

AR CHI TEC TURE

ARCH 31 1912 PLATE I JOHN TANNER



ARCH 31 SECTION B PLATE 2 P. KLINGENSMITH



ARCHITECTURE 31
SECTION B

PLATE II

ERIC P. PIHLGARD
OCT 23 '12

John Tanner, '16
E. H. Pihlgard, '16



P. Klingensmith, '16
T. J. Strong, '16

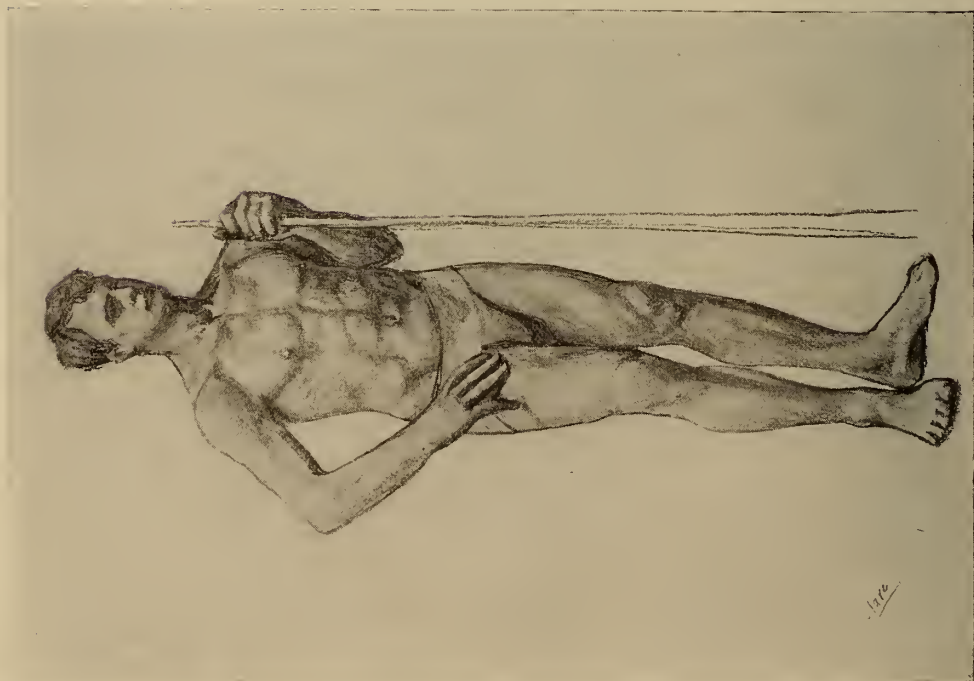


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Wooler's Inn
-Cambridge-

FREEHAND DRAWING



CHARCOAL DRAWING
J. Tanner, '16



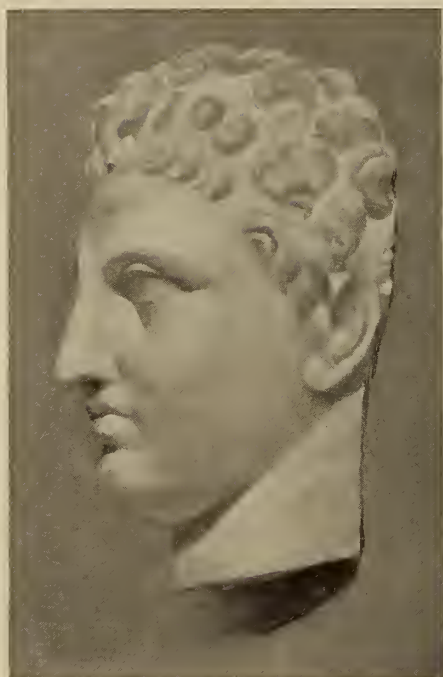
W. H. Clare, '13



STUDY FROM LIFE

C. B. McGrew, '13

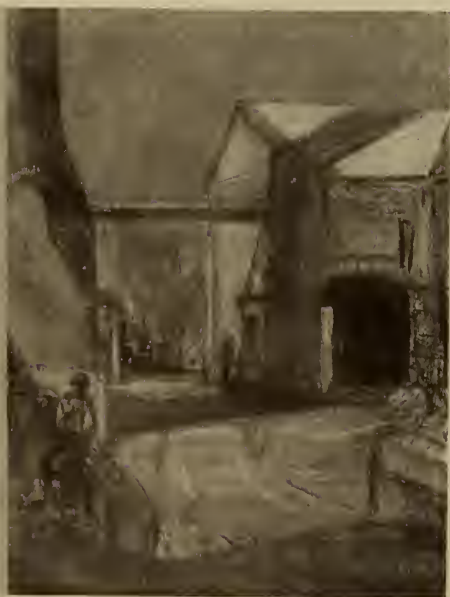




H. S. Kirk, '14
L. A. McBroom, '15

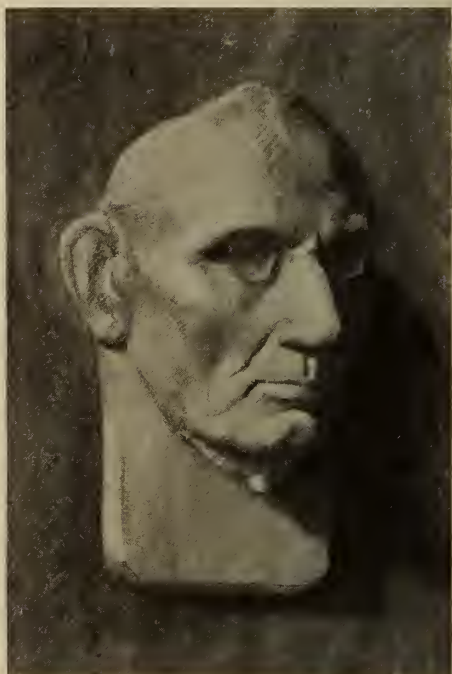
DRAWING FROM CAST

R. H. Haslund, '15
C. Hauber, '15



H. Dubin, '15
J. Walker, '15

A. P. Peyraud, '15
G. A. Thomas, '15



J. Tanner, '16

H. Dubin, '15
[54]

H. Dubin, '15



C. Klein, '16
C. Gable, '14

J. Kibbe, '16
E. O. Christensen, '14

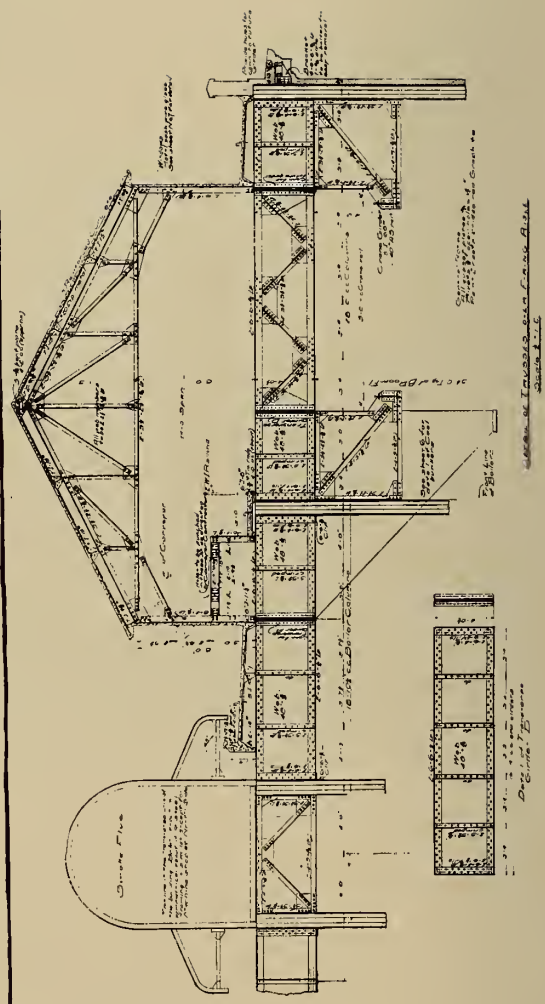
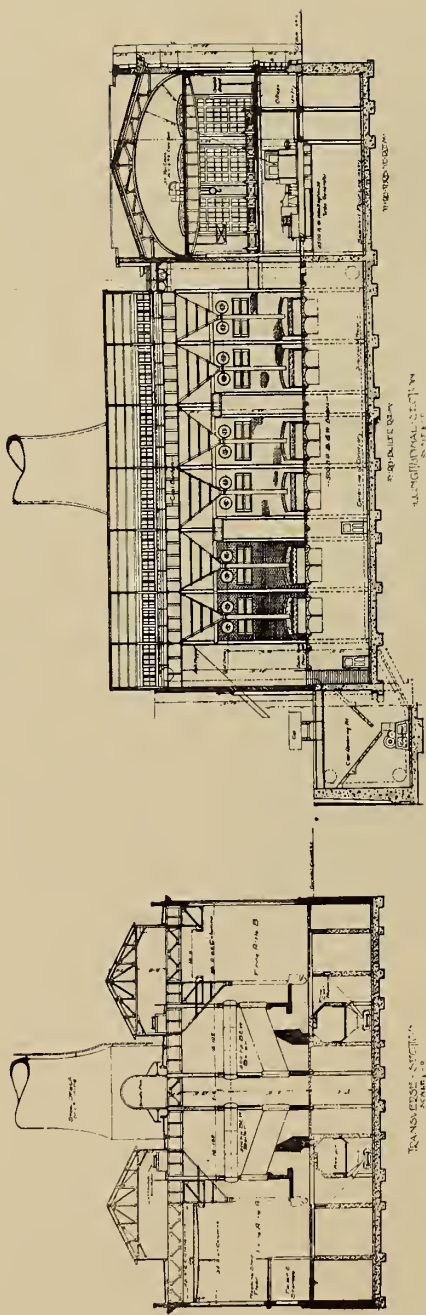


CHARCOAL DRAWING
I. J. Patterson, '16

CONSTRUCTION



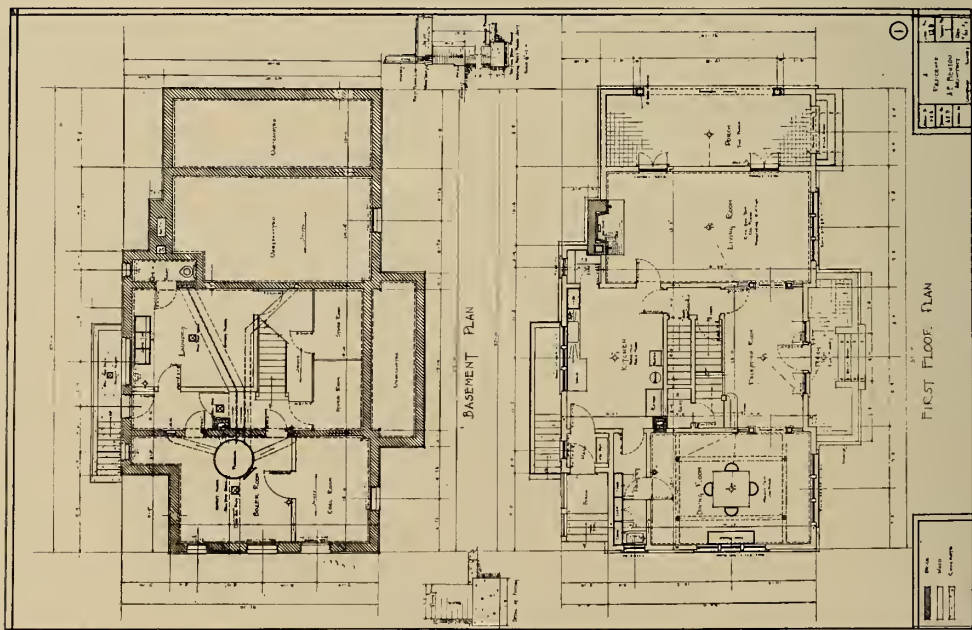
WATER COLOR STUDY
E. O. Christensen, '14



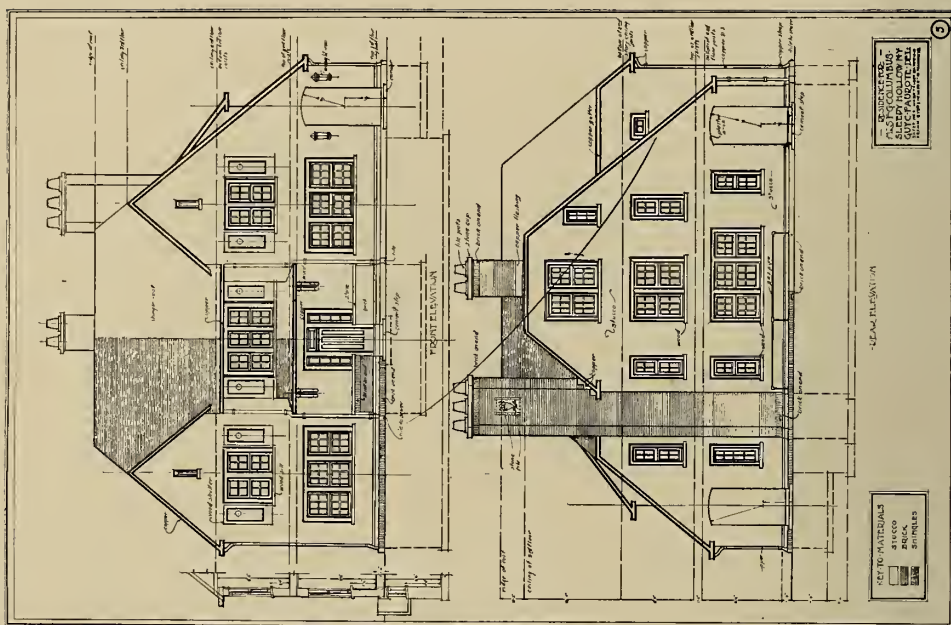
A POWER PLANT

Architectural Engineering Thesis

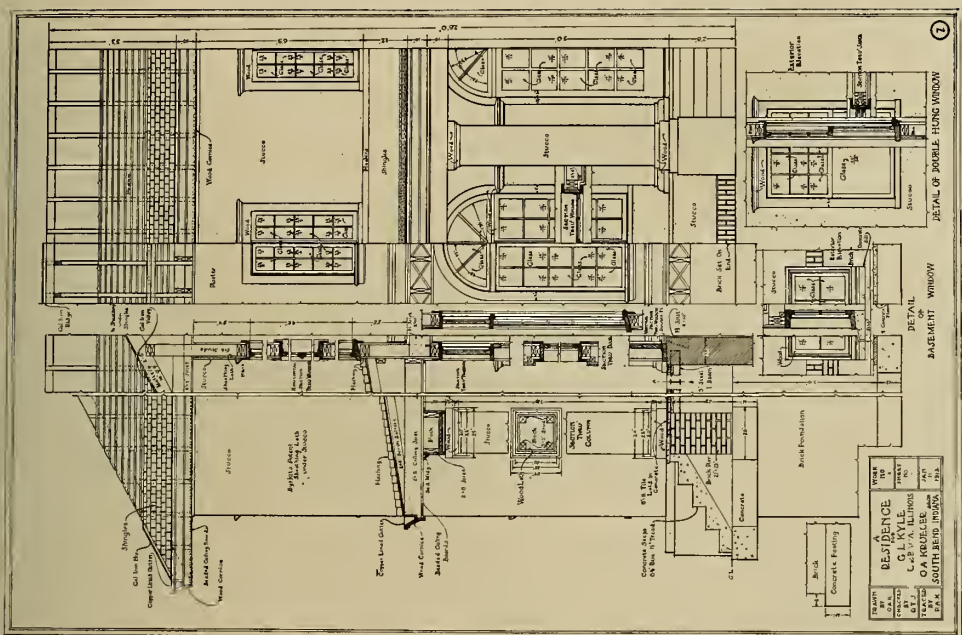
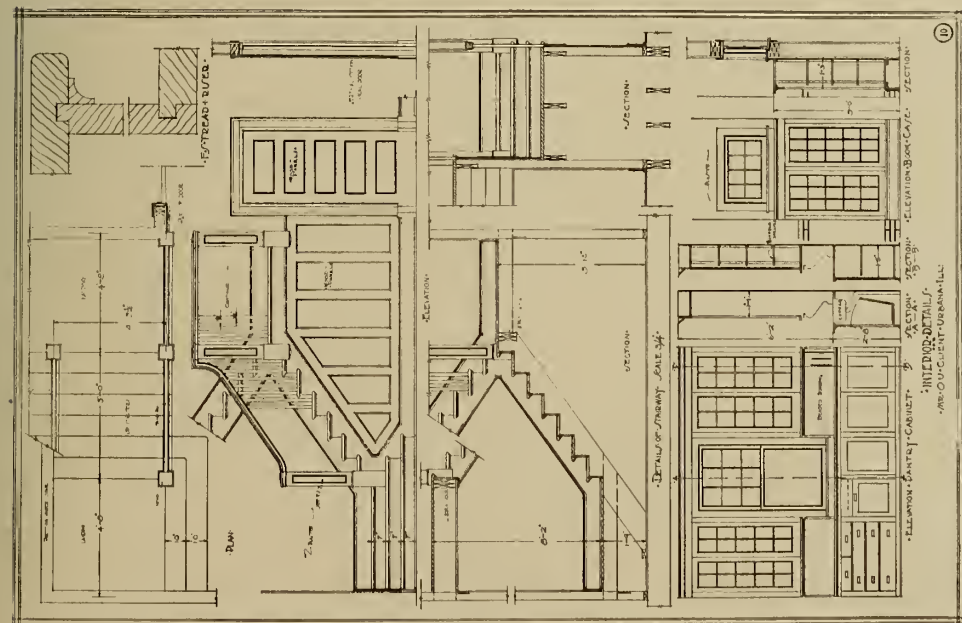
H. B. Cooley
L. P. Keith

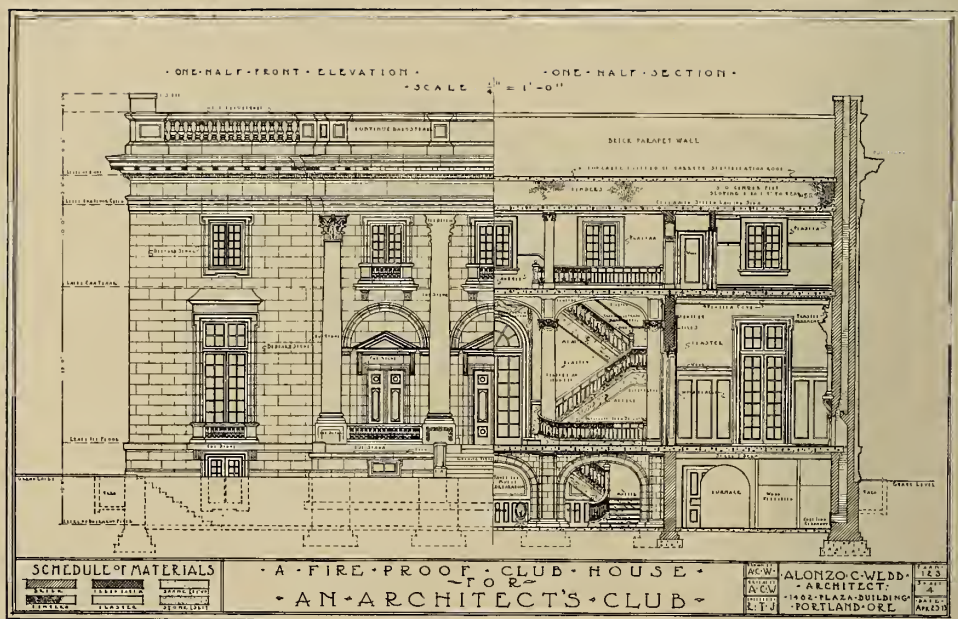


A. E. Benson, '15

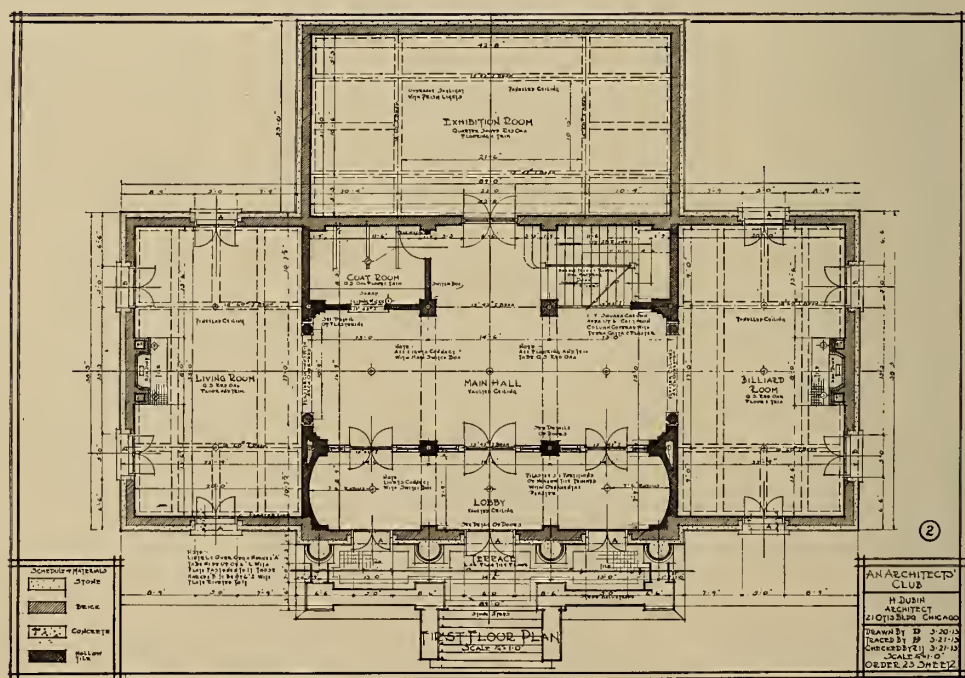


G. C. Faure, '15

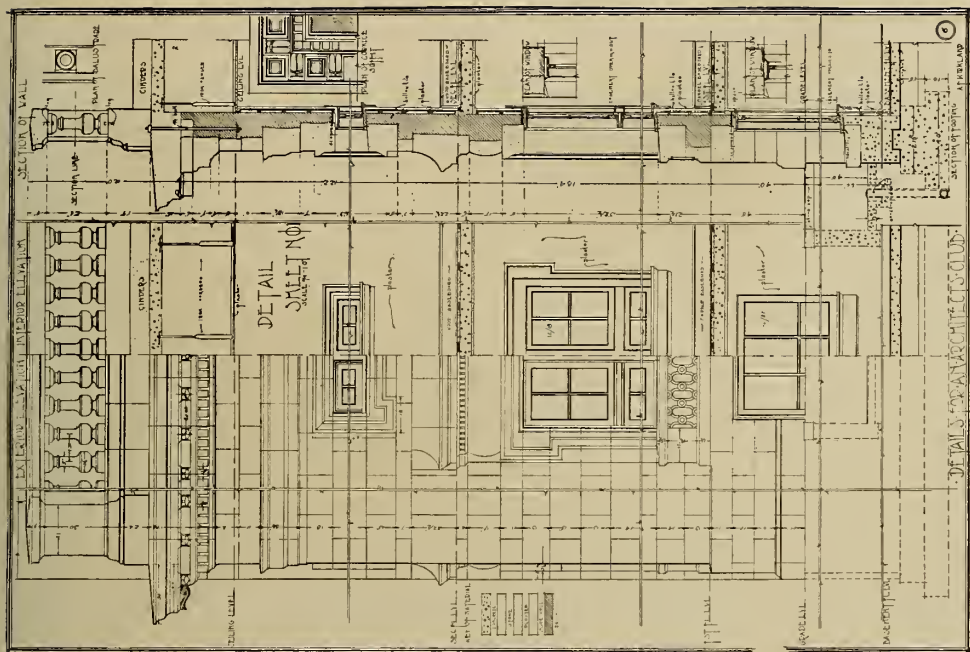
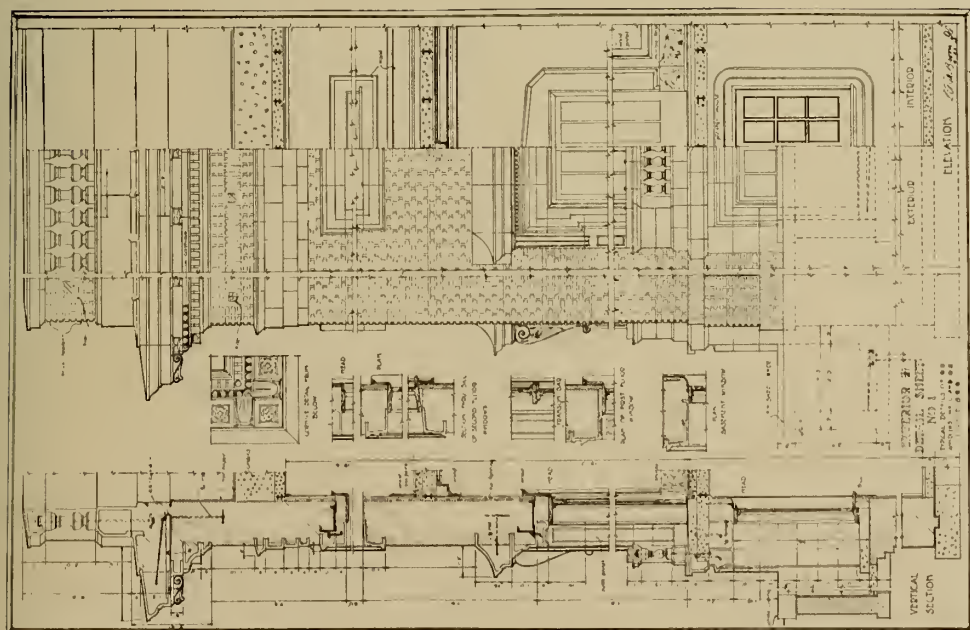




A. C. Webb, '15



H. Dubin, '15
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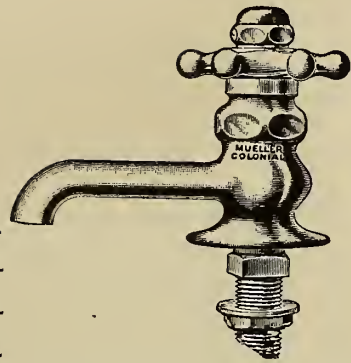


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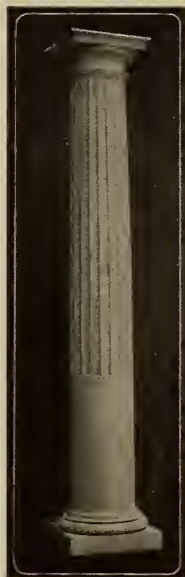
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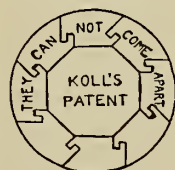
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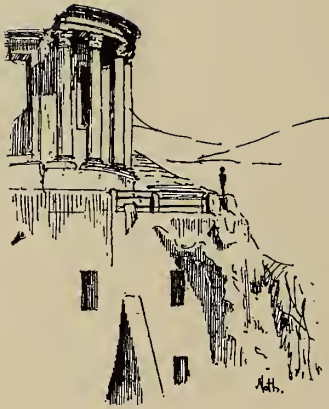
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VOLUME FOUR MCMXIV

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The courses in Architecture aims to train the student to produce correct and beautiful works of Architecture. The first part of the course includes a broad field of liberal and scientific subjects to serve as a background of knowledge. The scientific group has to do with the principles underlying safe and economical construction. The larger part of the course, however, is devoted to the study of architectural forms and their application in architectural design. The course in Architectural Engineering follows the same general plan as the course in Architecture except that more attention is given to the scientific and structural studies.

The facilities and equipment for instruction are the best. A special feature is the large library of Architectural books, which is one of the finest in the country. The registration in the department at the beginning of the year 1913-14 was three hundred and fifty-two, placing the school first in this country—in point of attendance.

The Architectural Club is a student organization, membership in which is limited to students in the Department of Architecture whose average scholarship is 75 per cent or above. It is the publisher of this book.

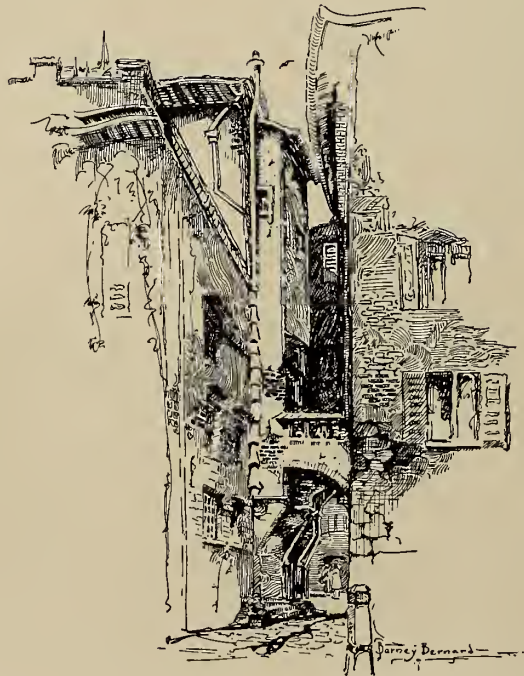
Summer vacation tours abroad were begun two years ago when Professor Newton A. Wells of the Department conducted a party of sixteen alumni and upperclassmen on a European trip for the study of Architecture. During the coming summer, Mr. J. H. Forsythe and Mr. F. K. Cowley will conduct a similar tour through Egypt, Italy and France. These tours will be organized once in every two years hereafter.



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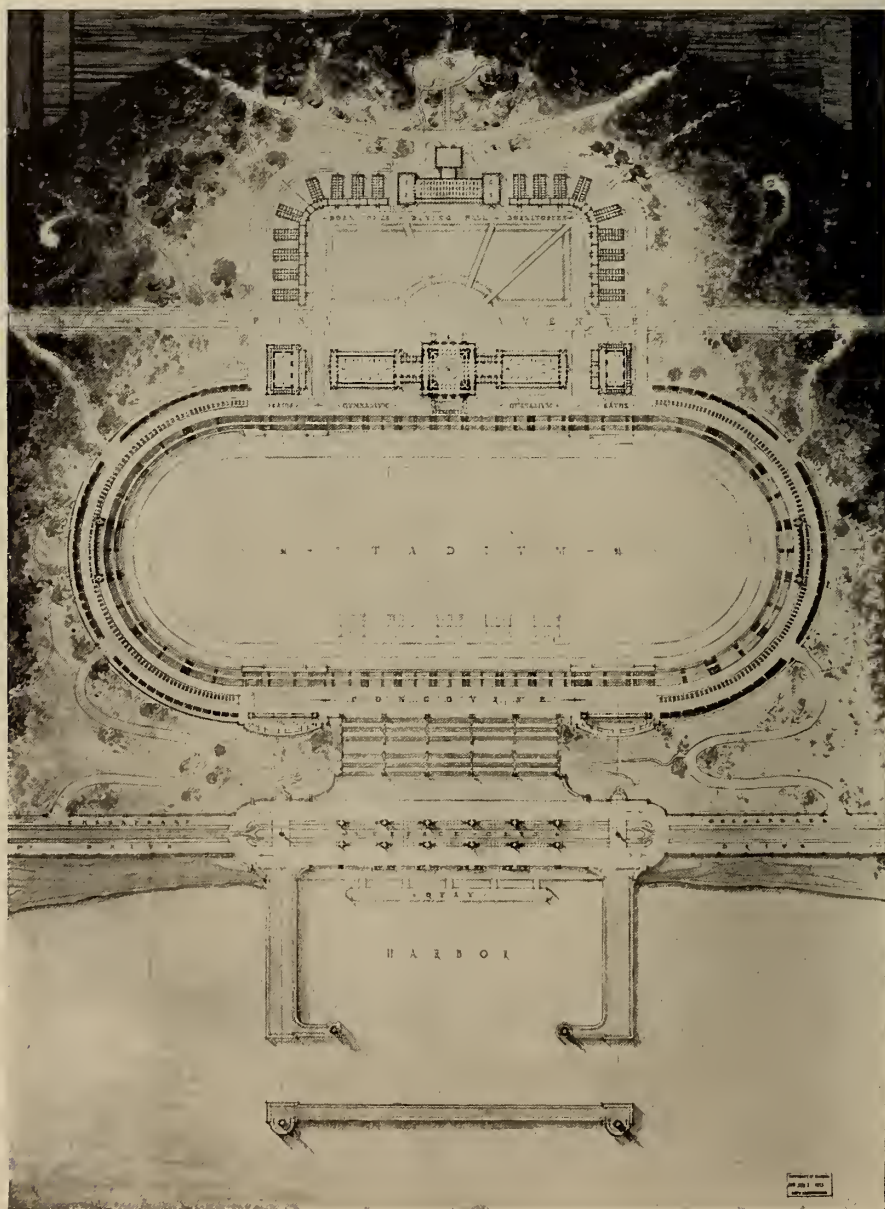


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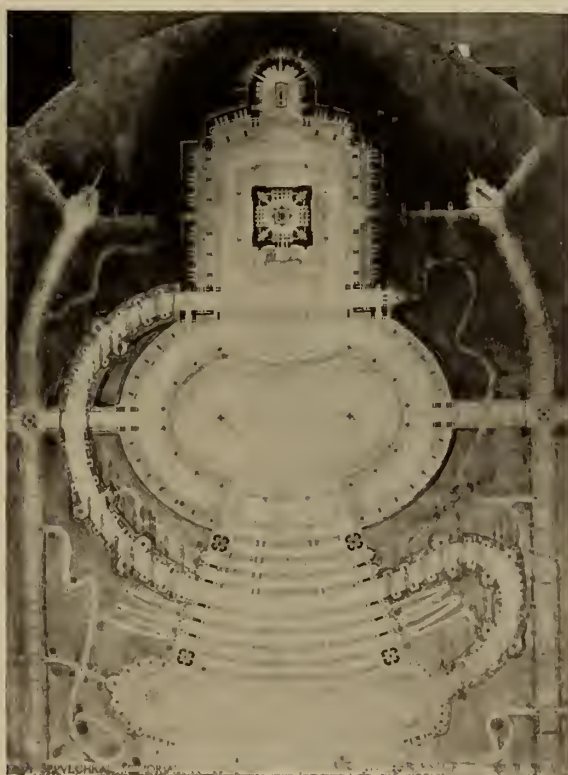
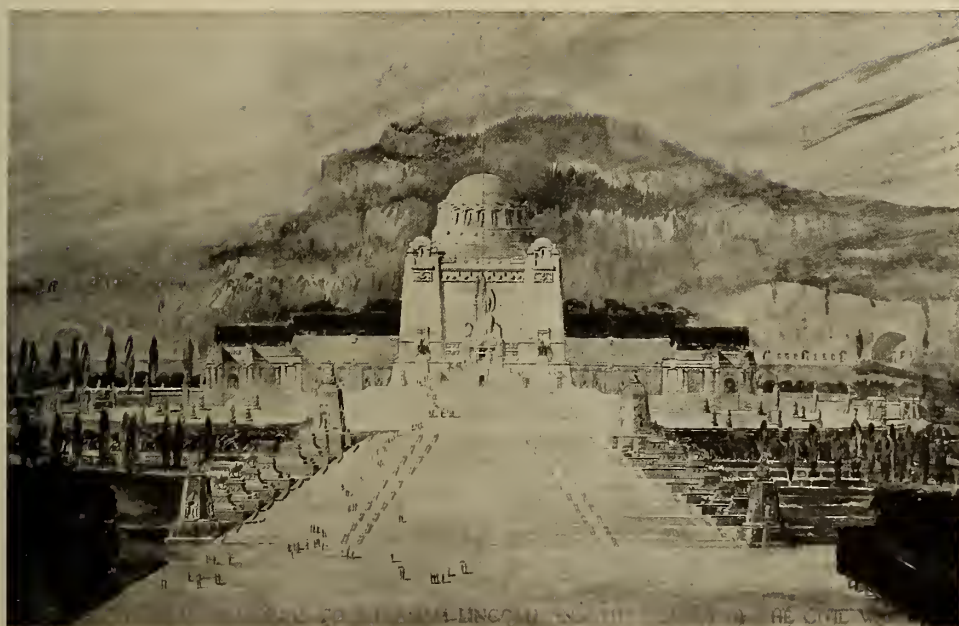


A VILLAGE CHURCH

E. O. Christensen, '14



A GYMNASIUM AND STADIUM FOR THE OLYMPIC GAMES
C. B. McGrew, '13



A SEPULCHRAL MEMORIAL TO ABRAHAM LINCOLN AND THE
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A. R. Brandner, '13



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The organization of the work in design is based on the idea that efficient training involves the attainment of a certain degree of proficiency, rather than the doing of a fixed quantity of work.

The course is divided into six stages of advancement called grades. Work in all these grades is carried on simultaneously, so that it is possible for students to enter or complete any of them at any time, irrespective of their class. The normal time required to complete them is three years; to students completing them in less time, special advanced work is open.

The work consists of the solution of problems, supplemented by individual criticisms, lectures, and library research. In the first three grades the problems deal generally with the elements of elevation and plan; in the last three with the composition of these elements into complete buildings or groups of buildings. For the study and criticism of problems, the students are divided into groups of "ateliers", and are permanently assigned to separate quarters and to separate instructors.



A FOREST LOOK-OUT

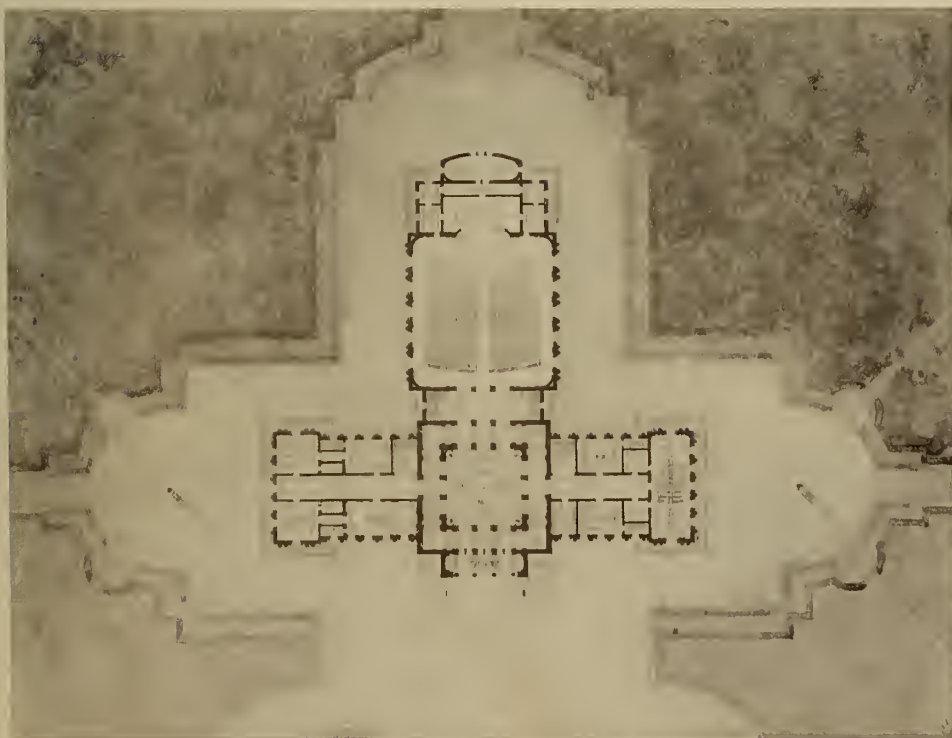
C. S. Wyant, '14



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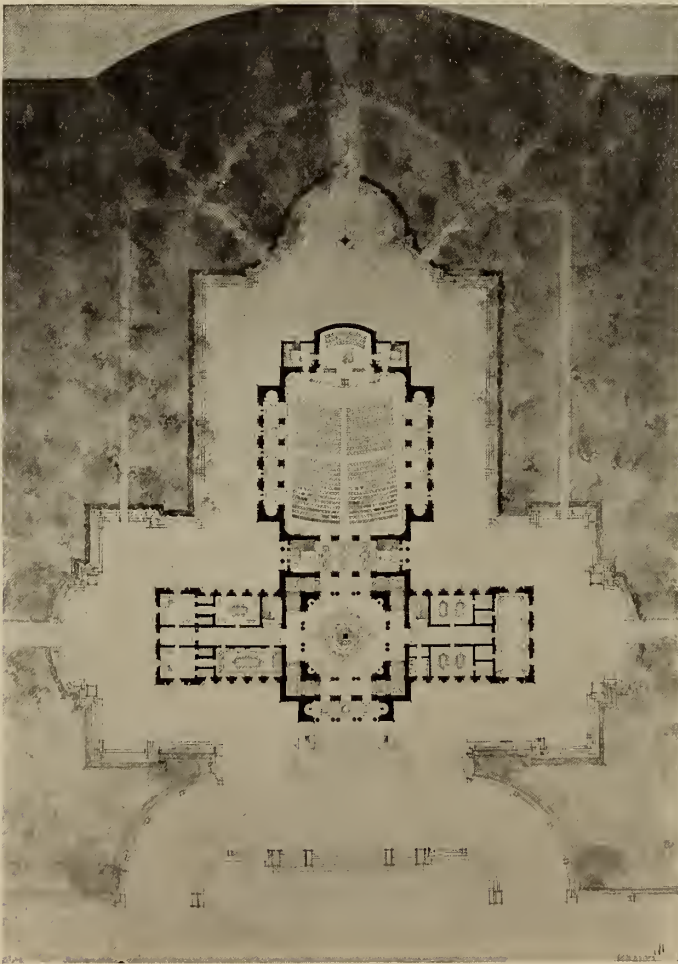
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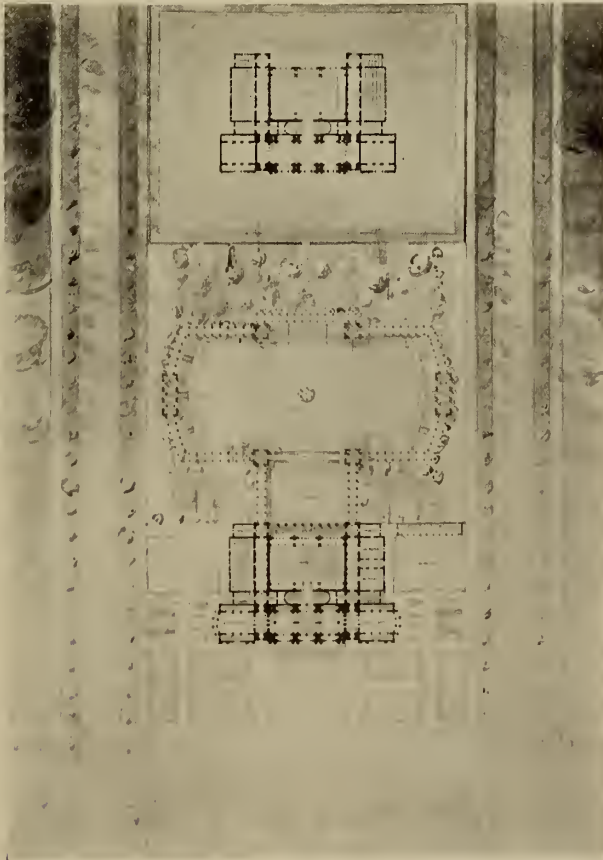
L. M. Bauer, '14



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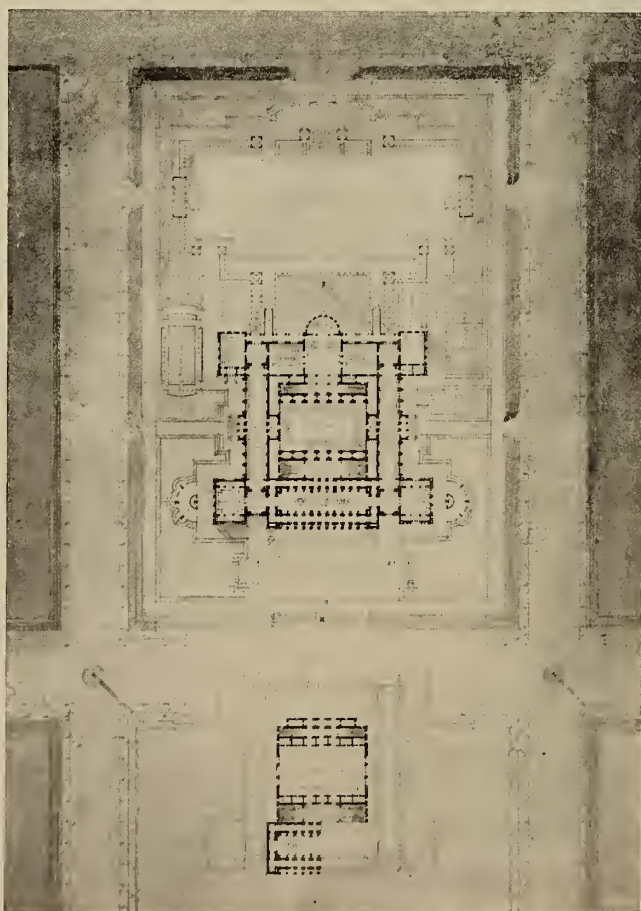
C. S. Wyant, '14



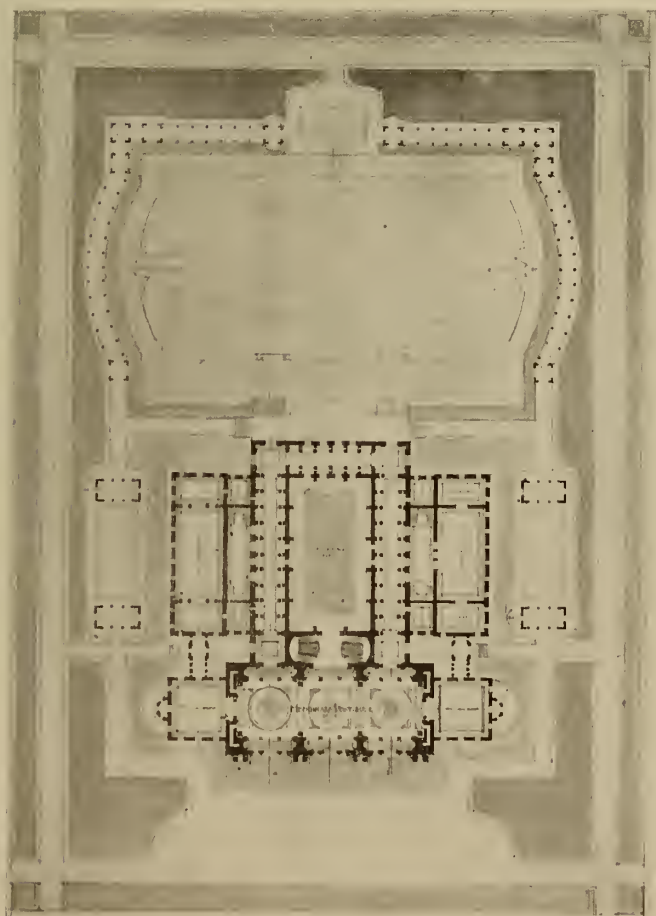
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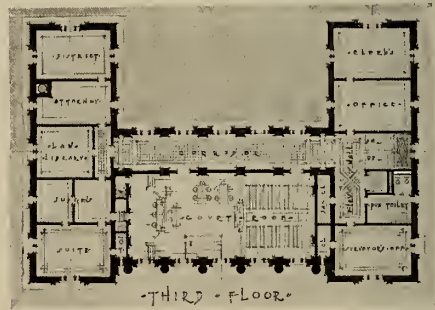
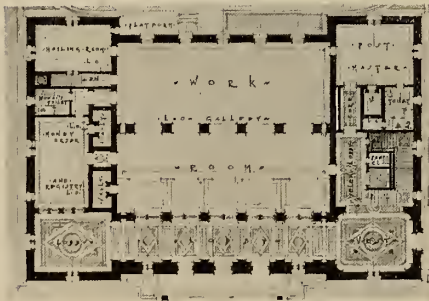


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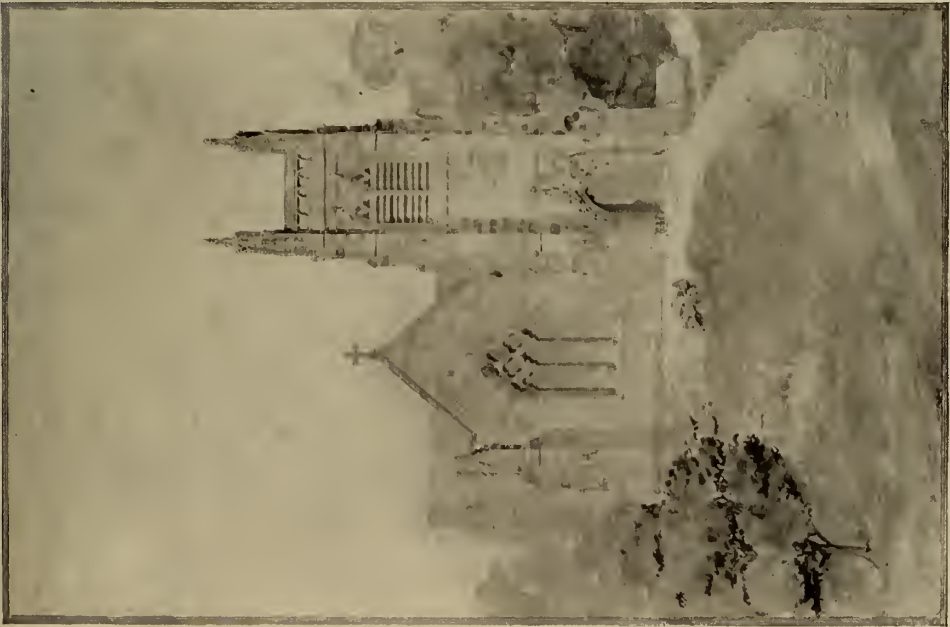
E. C. Harper, '14



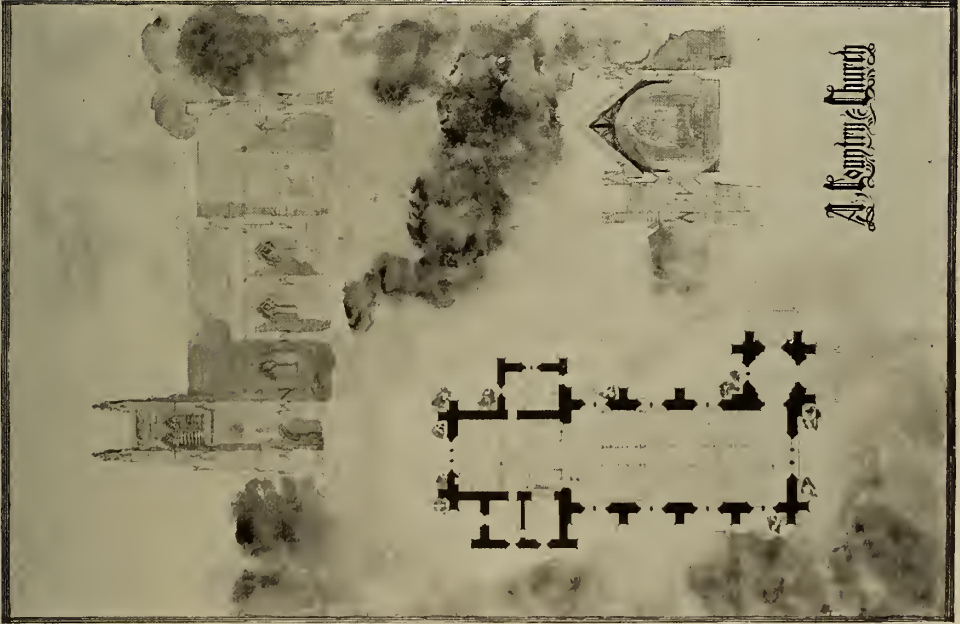
A FEDERAL BUILDING

Grade V
Mention Commended

J. W. Park, '14



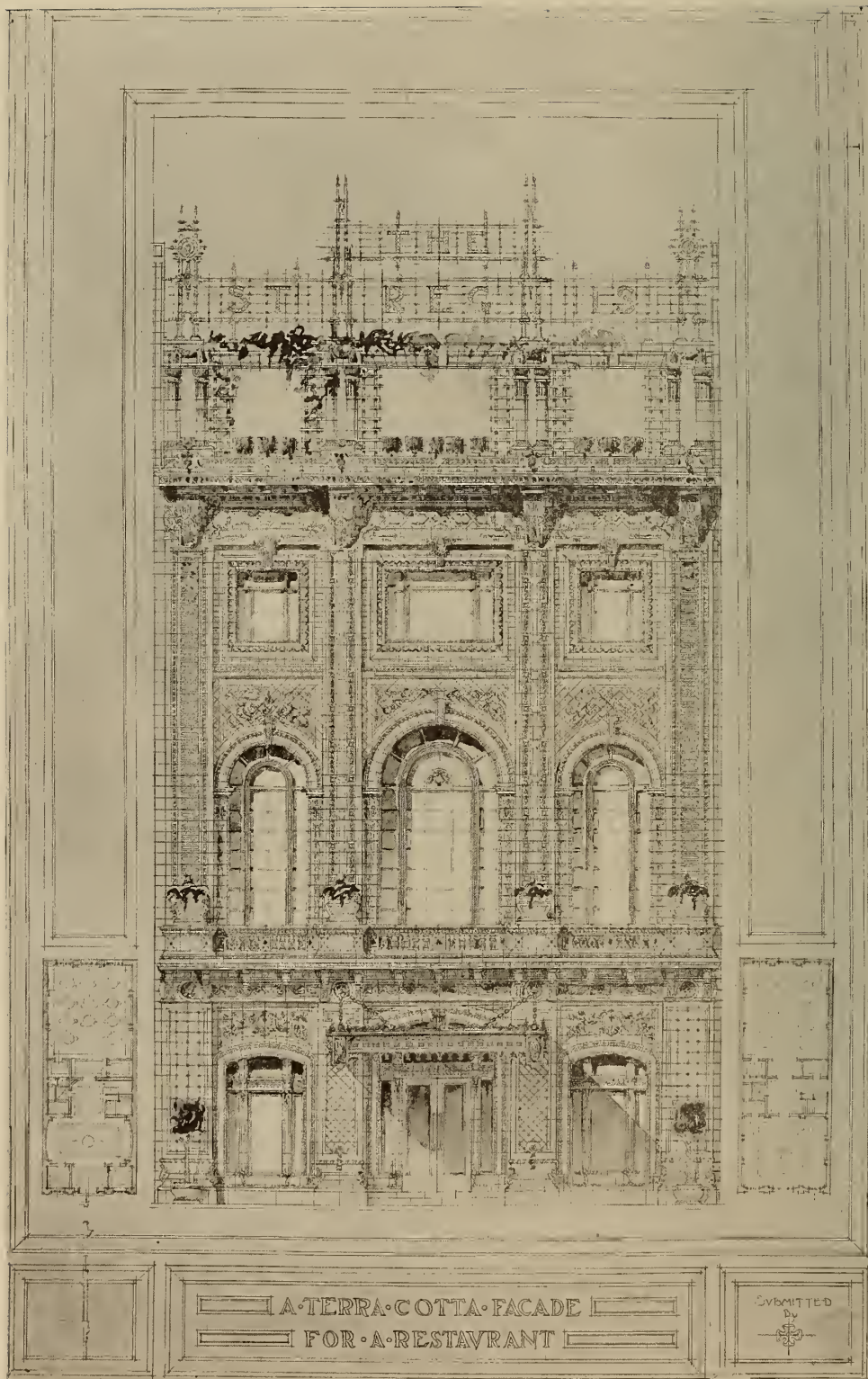
Grade V
Mention Commended



A Country Church

A COUNTRY CHURCH

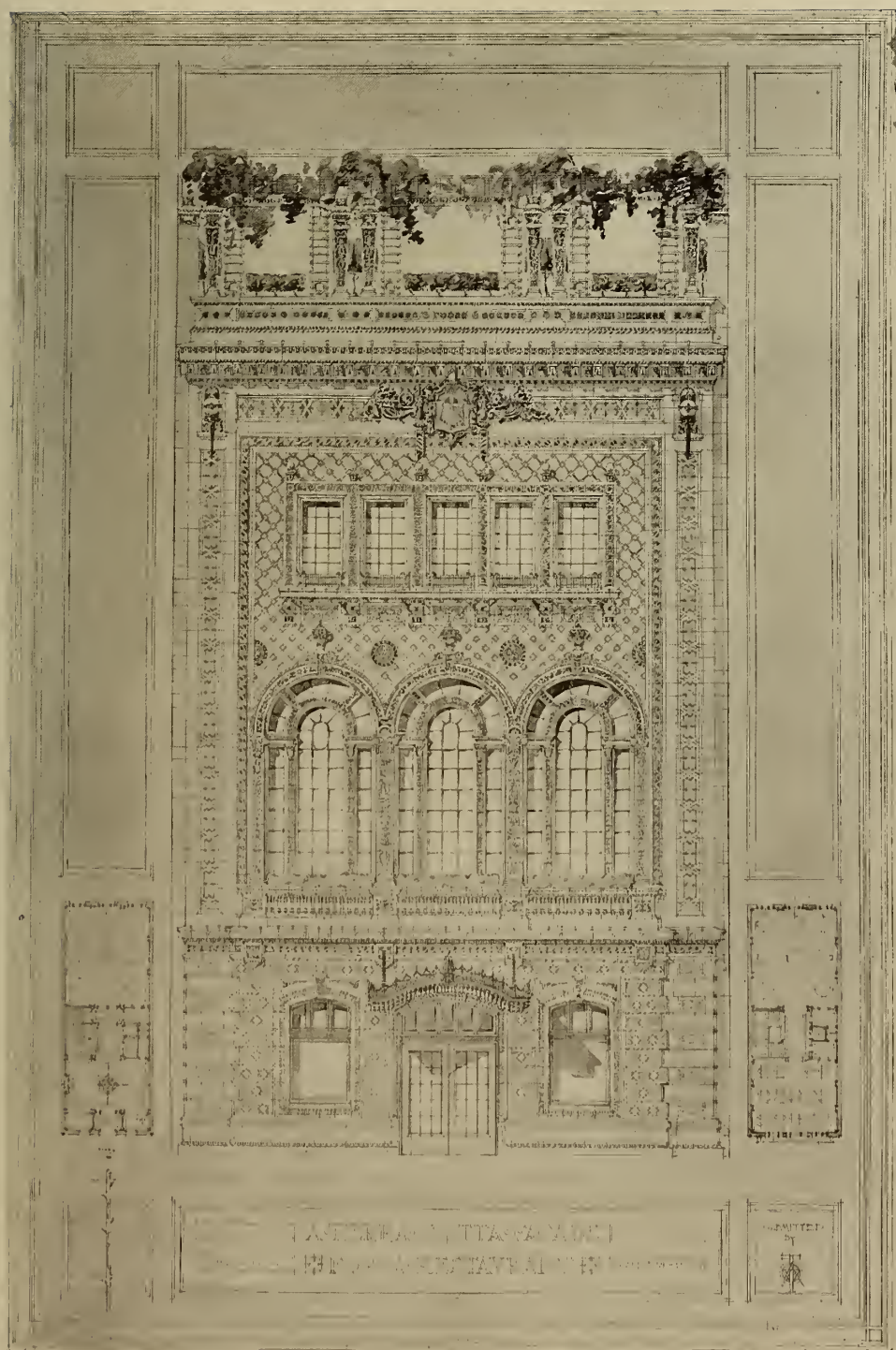
H. V. Sprague, '14



A RESTAURANT FACADE IN POLYCHROME TERRA COTTA
Northwestern Terra Cotta Company Competition
1913

Grade V
First Prize

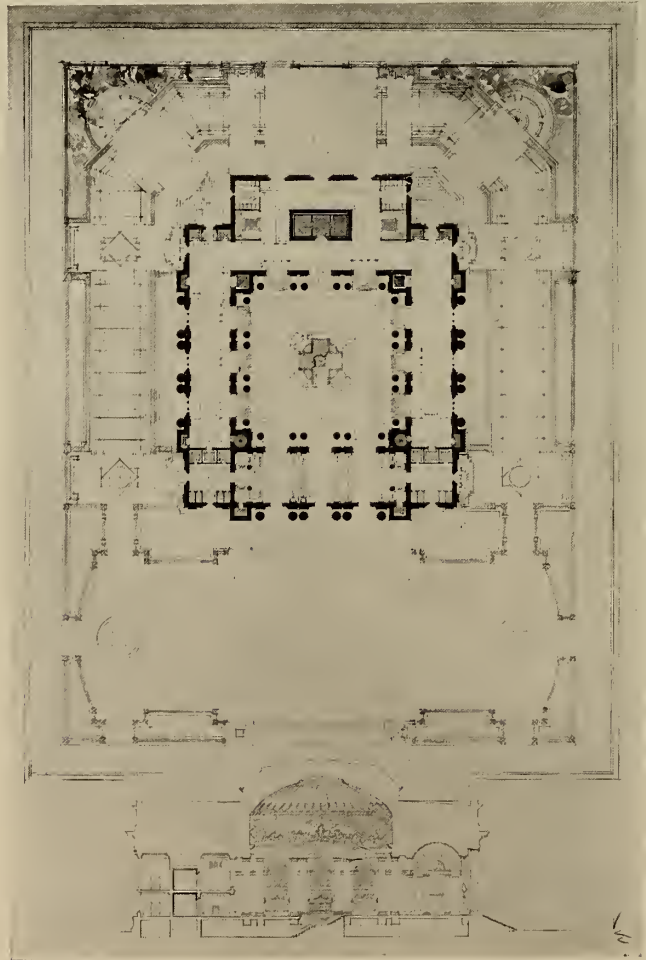
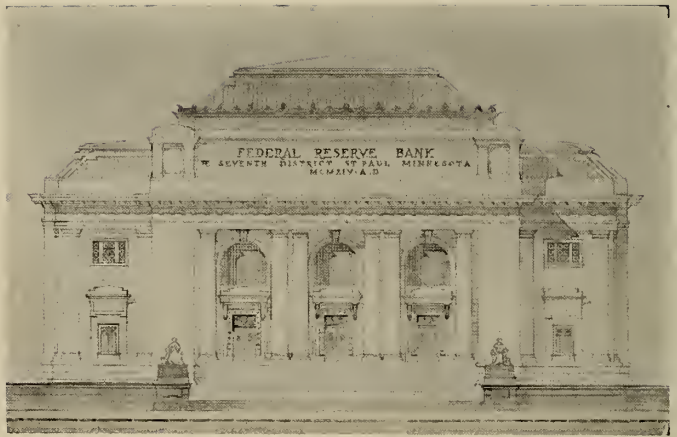
C. M. Earhart, '14



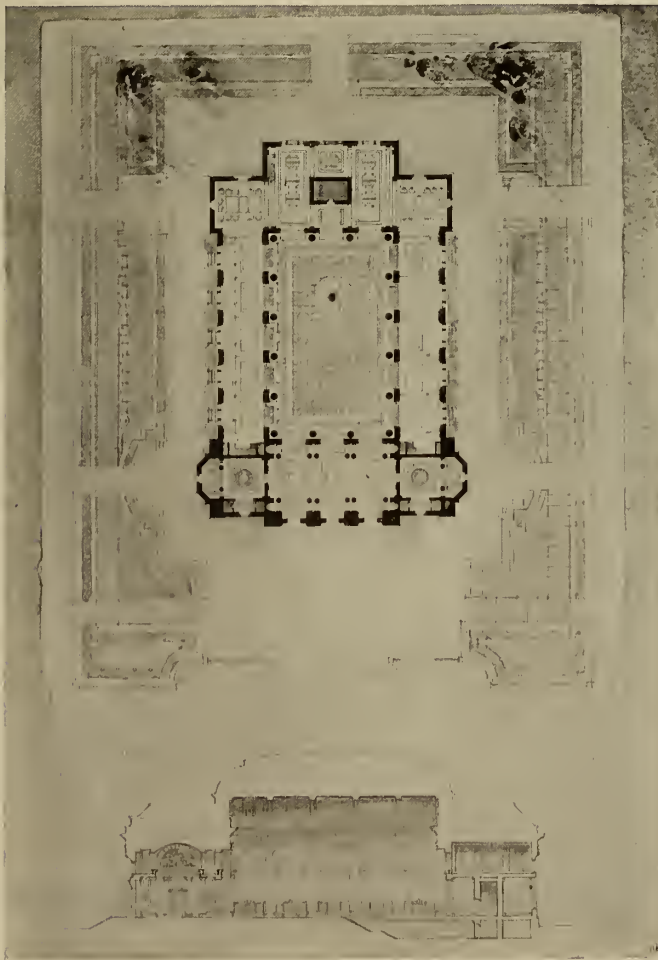
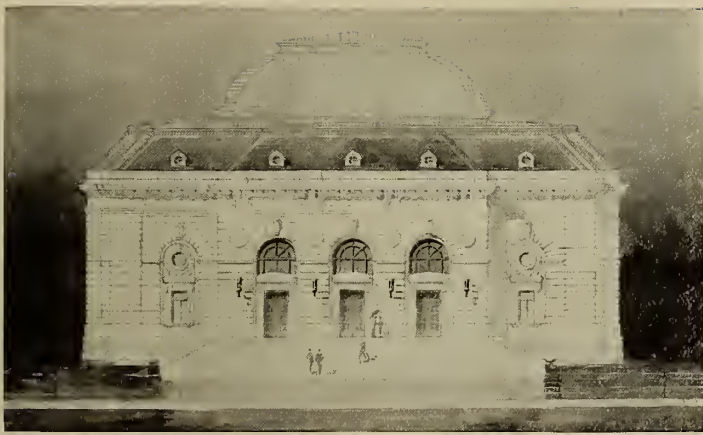
A RESTAURANT FACADE IN POLYCHROME TERRA COTTA
Northwestern Terra Cotta Company Competition
1913

Grade V
Second Prize

C. S. Wyant, '14



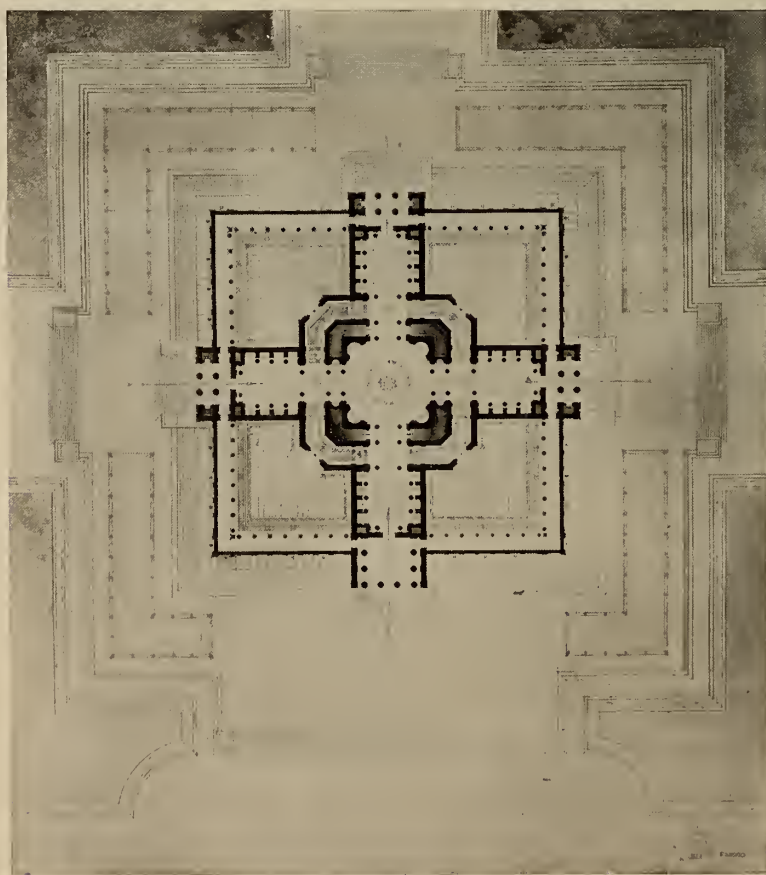
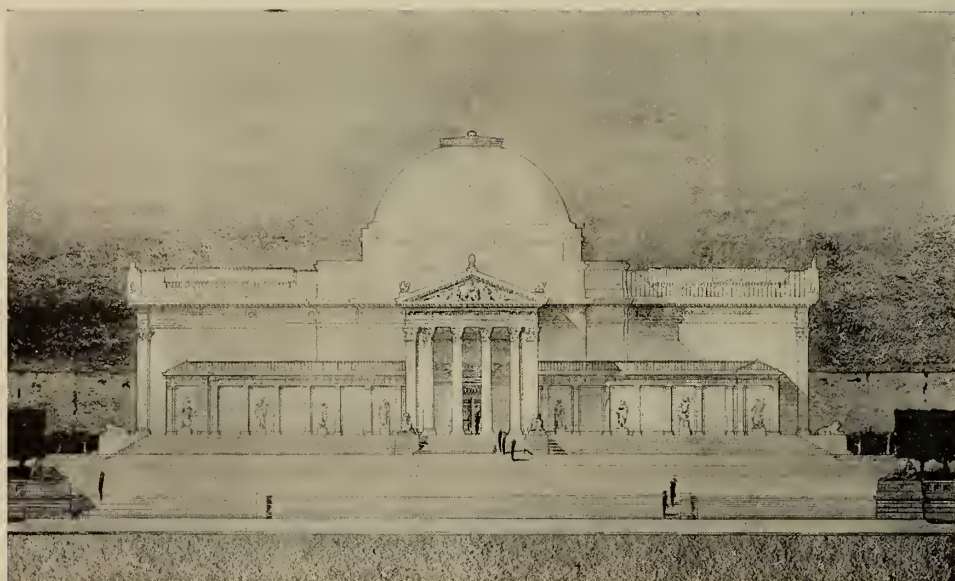
A FEDERAL RESERVE BANK BUILDING
Interscholastic Competition in Architecture
1913-14
Grade IV
Mention Commended
C. K. Carpenter, '15



A FEDERAL RESERVE BANK BUILDING
Interscholastic Competition in Architecture
1913-14

Grade IV
Mention Commended

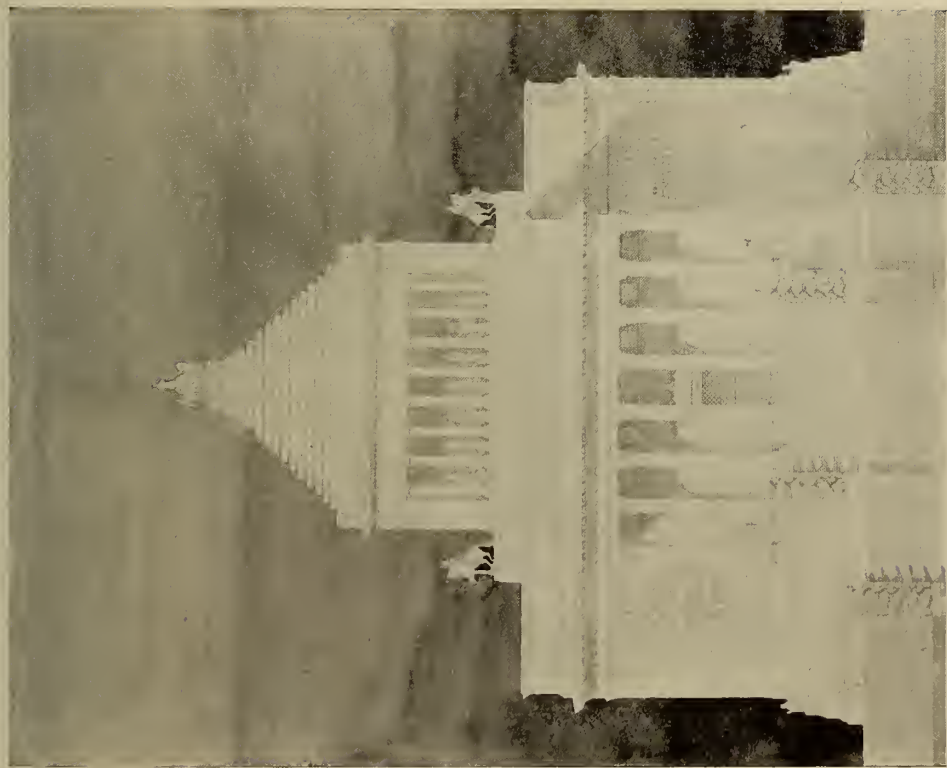
B. E. Dirks, '15



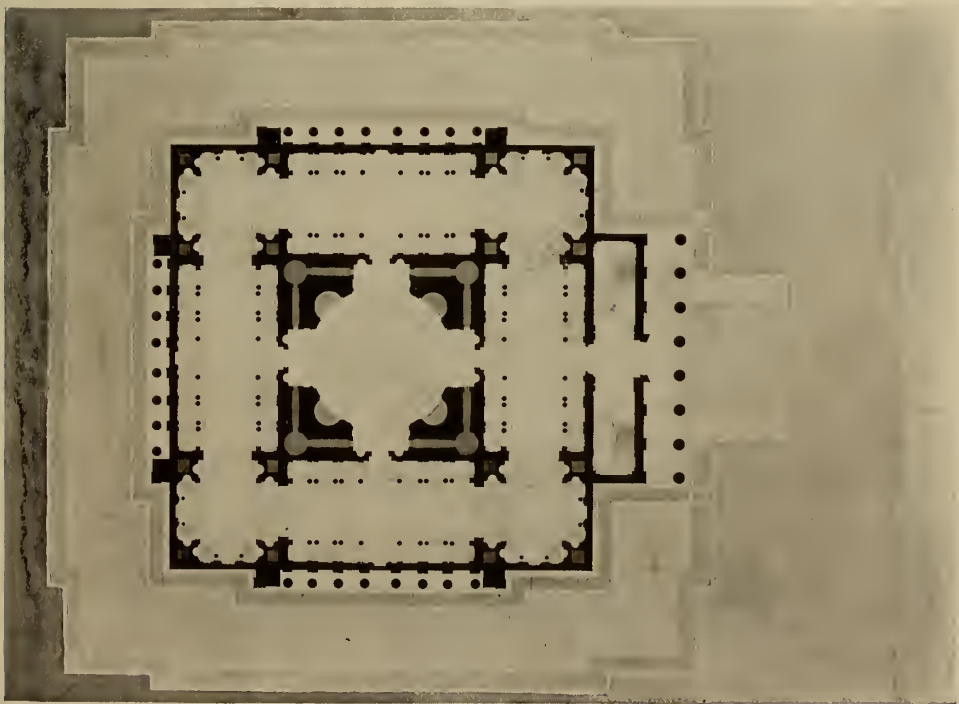
Grade III
Mention Commended

A PANTHEON
[28]

H. Dubin, '15

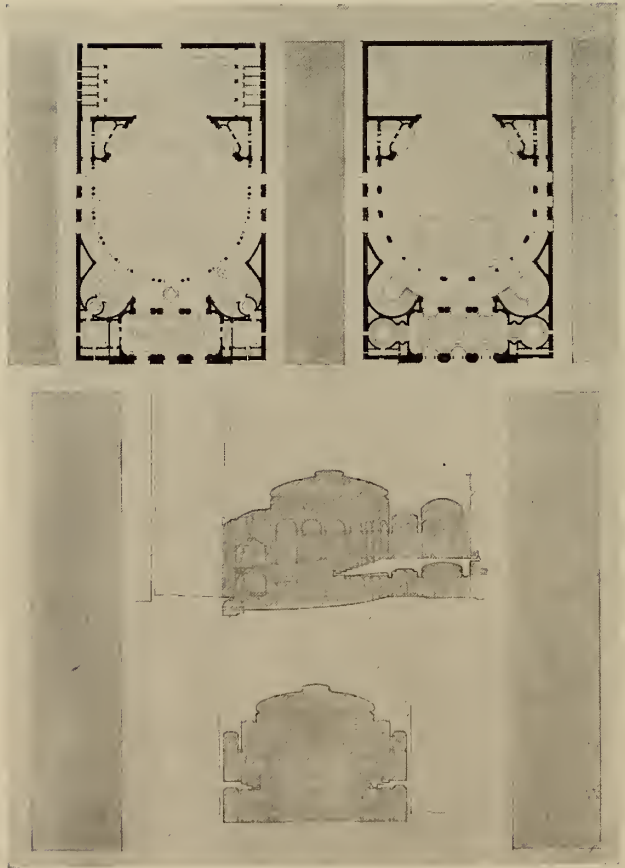


B. E. Dirks, '15



Grade III
Mention Commended

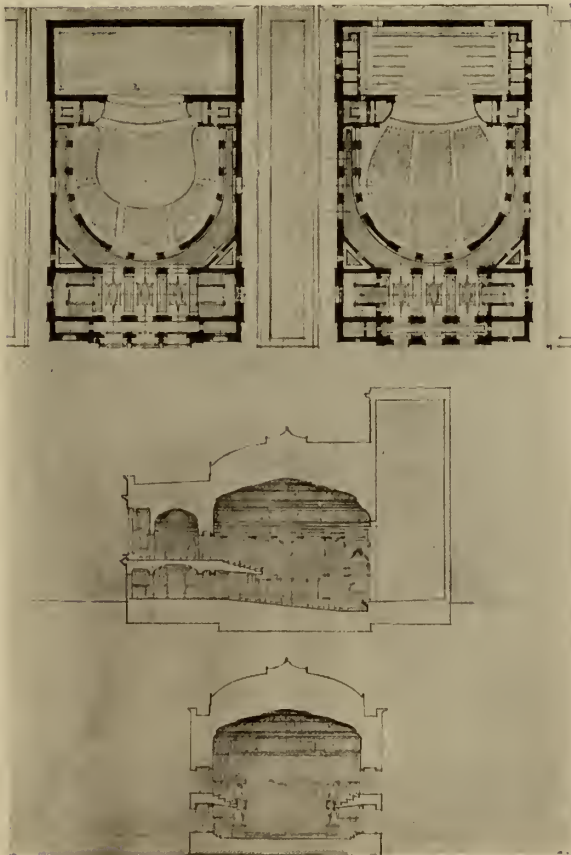
A PANTHEON



Grade III
Medal

A THEATRE

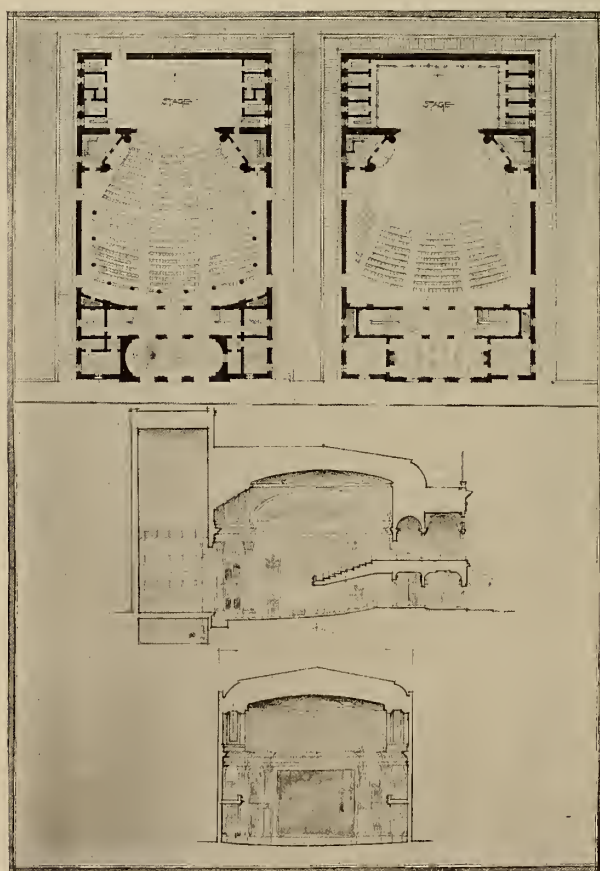
H. L. Morehead, '15



A THEATRE

Grade III
Medal

L. D. Marquis, '15



Grade III
Medal

A THEATRE

C. H. McCauley, '15



Grade III
Mention Commended

A MEMORIAL DINING HALL

J. R. Tanner, '15



A BUILDING FOR AN ART SOCIETY

Grade II
Mention Commended

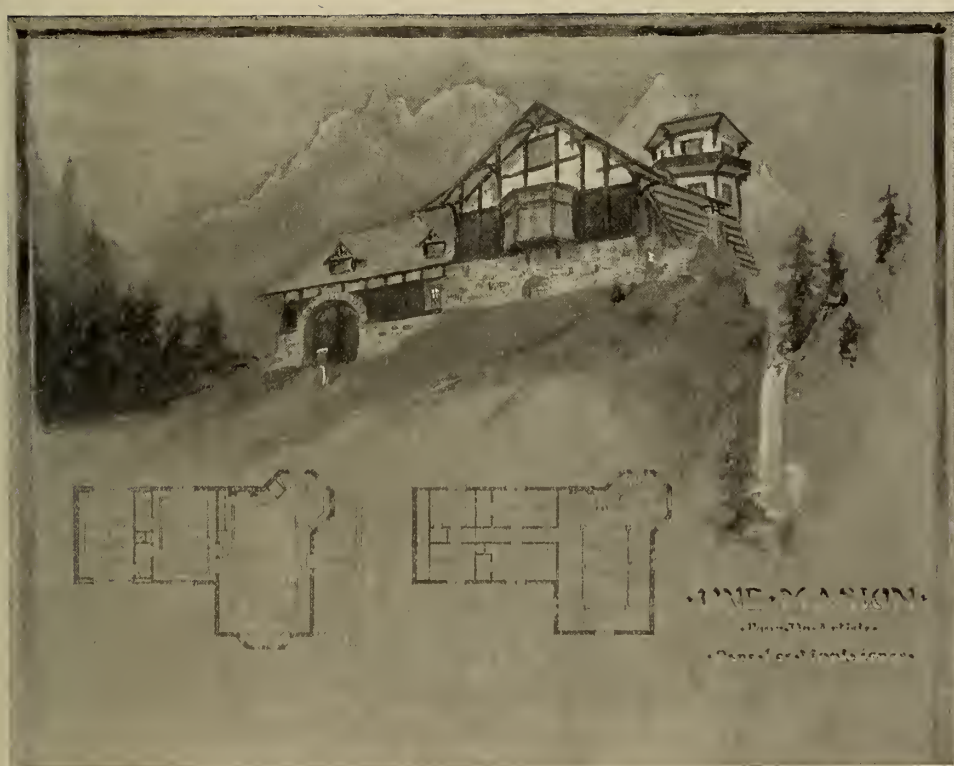
D. B. Schuler, '16



A BUILDING FOR AN ART SOCIETY

Grade II
Mention Commended

W. Crutchfield, '16



AN ARTISTS STUDIO IN THE MOUNTAINS

Grade II
Mention Commended

H. A. Smith, '16

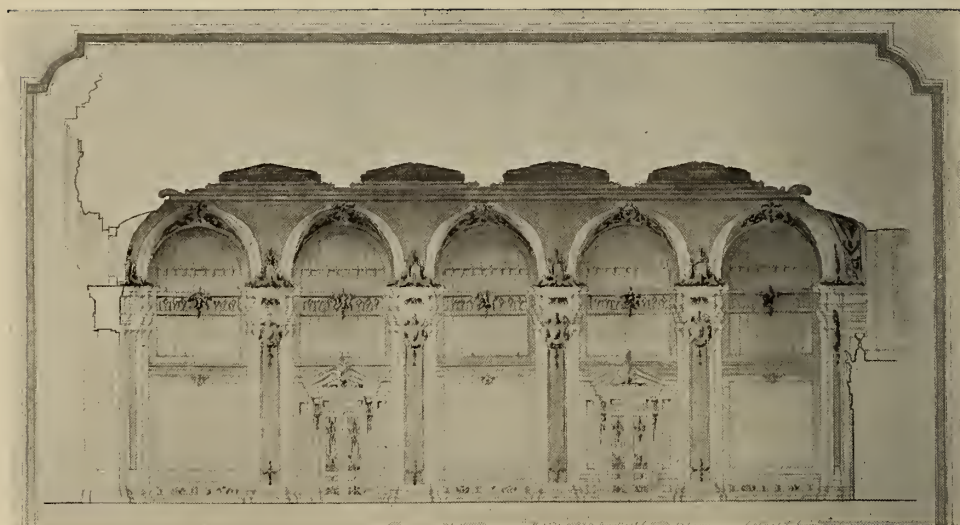


AN ARTISTS STUDIO IN THE MOUNTAINS

Grade II
Mention Commended

[35]

D. B. Schuler, '16



Grade II
Mention

AN OFFICE BUILDING ARCADE

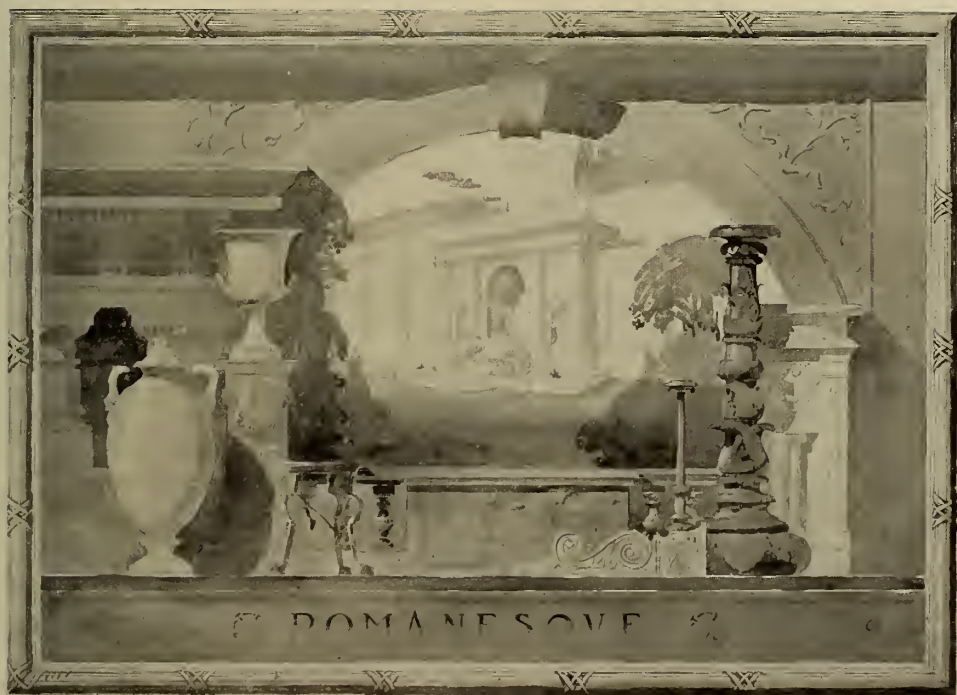
J. R. Tanner, '16



Grade II
Medal

A LOGGIA

II. A. Smith, '16



Grade II
Medal

THE CENTRAL MOTIVE FOR A TERRACE WALL

R. W. Leibsle, '16



Grade I
Mention

A BURIAL VAULT

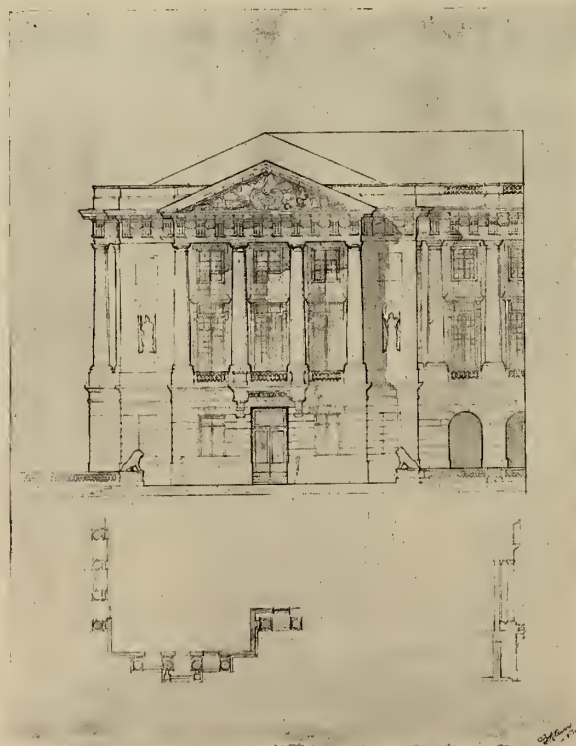
P. P. Kiessig, '17



THE CENTRAL MOTIVE FOR A TERRACE WALL

Grade II
Mention Commended

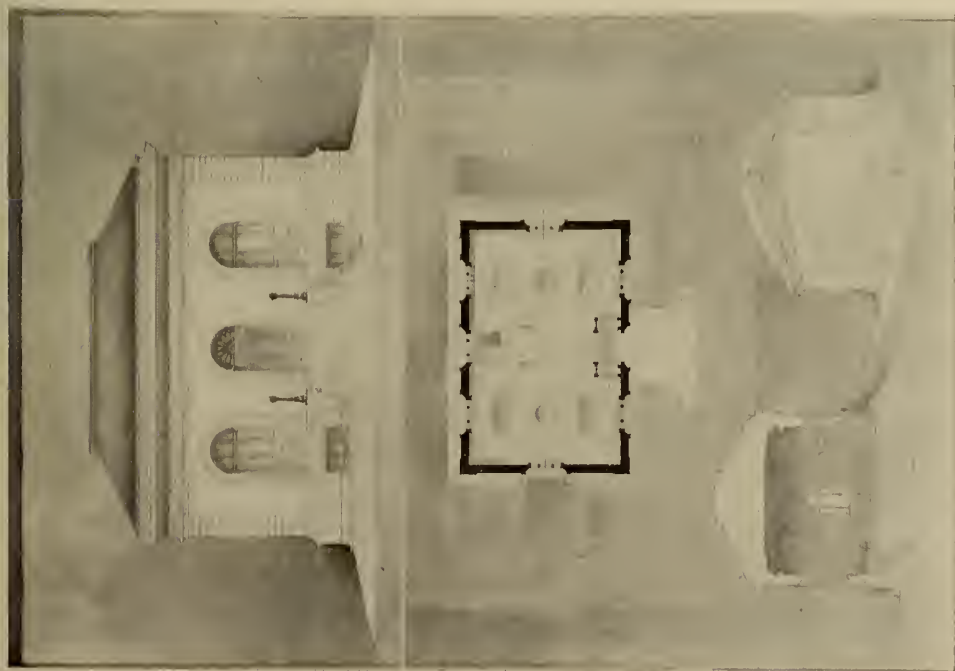
H. A. Smith, '16



THE ARCHITECTURE OF A PUBLIC PLACE

Grade I
Mention Commended

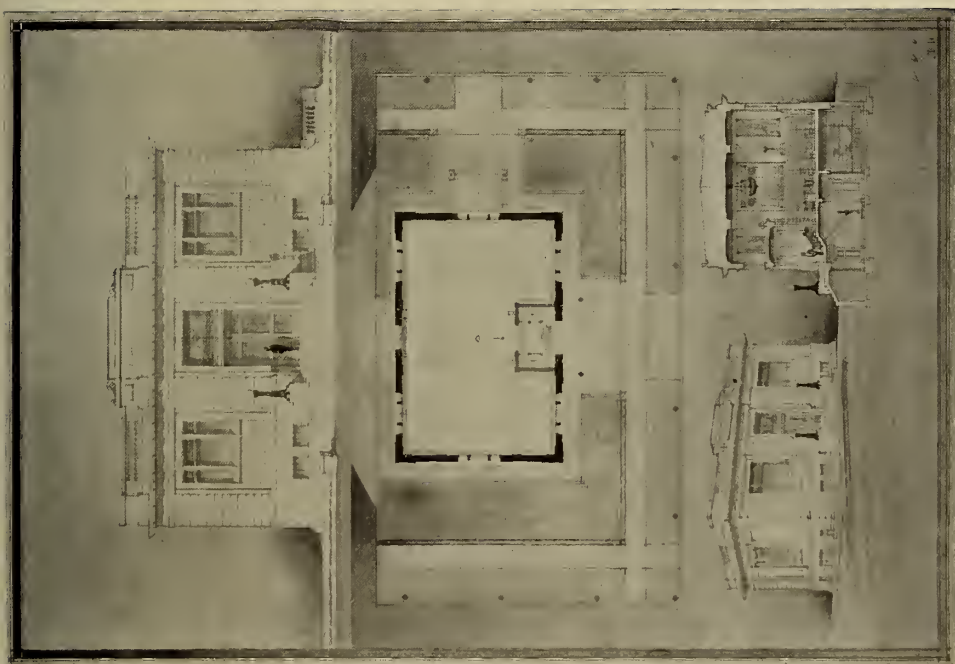
C. A. Klein, '16



Grade I
Mention Commended

C. S. Moss, '16

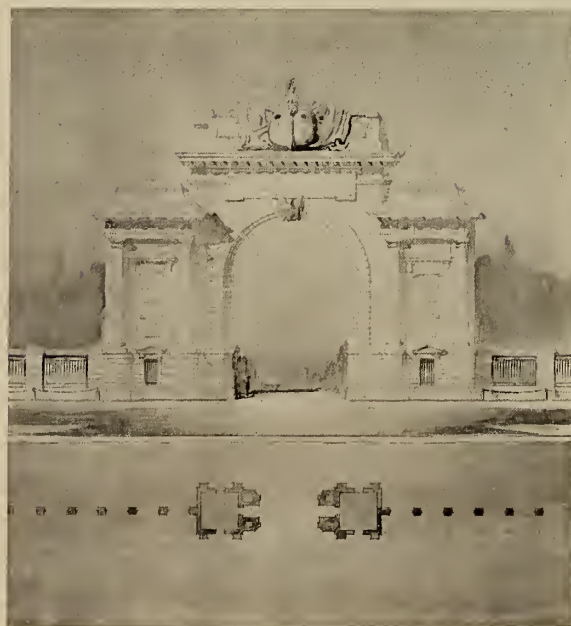
A BRANCH LIBRARY
Grade I
Mention Commended



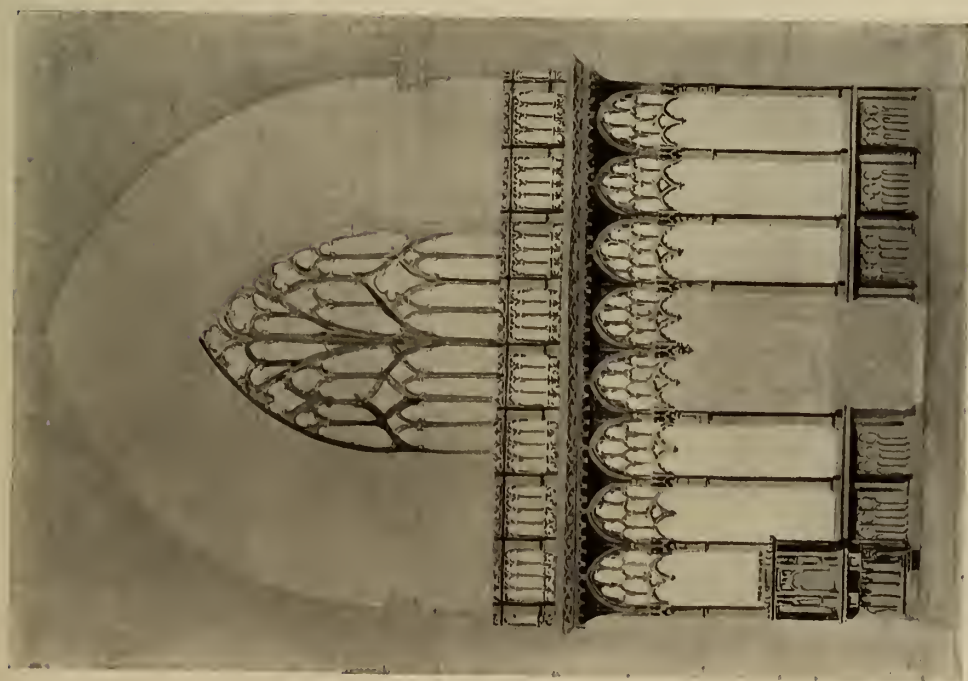
M. Remington, '16



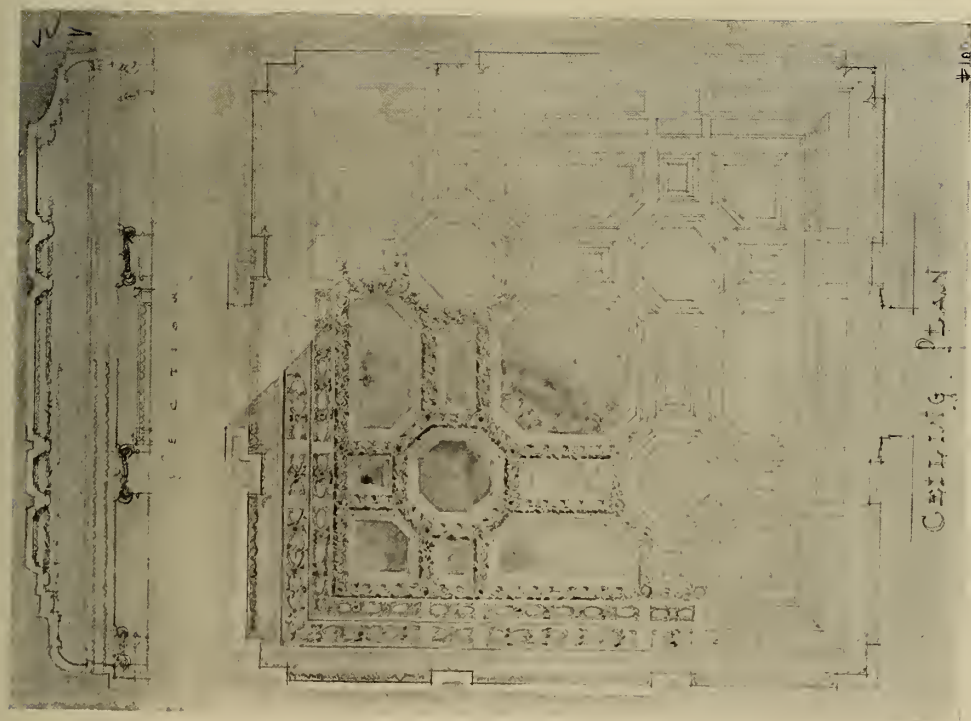
THE CENTRAL PORTAL OF A ROMANESQUE CATHEDRAL
Grade III
Mention Commended R. E. Schenck, '16



AN ENTRANCE TO A NAVY YARD
Grade VI
Mention Commended E. P. Schreier, '14



A ROOD SCREEN FOR A GOTHIC CHURCH
Grade VI
Pass
L. C. Bernard, '14



Grade III
Mention Commended
AN ITALIAN RENAISSANCE CEILING
G. W. Meyer, '16



A PUBLIC COMFORT STATION
 Sophomore Architectural Engineering
 Mention Commended A. C. Hollinger, '16



A PUBLIC COMFORT STATION
 Sophomore Architectural Engineering
 Mention Commended L. S. Baldwin, '16



A DOORWAY IN A RETAINING WALL
Freshman Architectural Engineering

A. Ochoa, '17
C. C. Lundeen, '17

[43]

H. C. Lewis, '17
Isador Cohen, '17



LIBRARY RESEARCH

H. A. Smith, '16
C. E. Runyan, '17

H. A. Smith, '16
Miss H. D. Brown, '17

ARCHITECTURAL DRAWING

The work in architectural drawing prepares for the courses in design by study of the technique of expression and the vocabulary of elementary architectural forms. Instrumental drawing, freehand drawing in pen and pencil, wash rendering, linear perspective, and the casting of shadows, are exercised in the presentation of simple subjects, culminating in the classic orders.



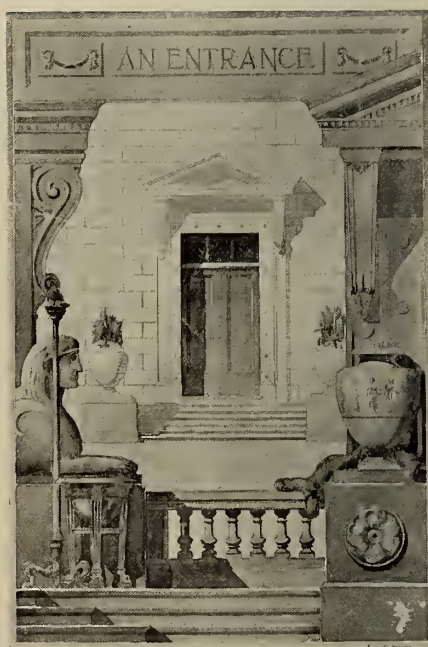
LIBRARY RESEARCH II

C. L. Molinelli, '17



C. L. Molinelli, '17

A DOORWAY TO A MUSEUM



K. Buchanan, '17



A PAVILION

C. A. Paige, '17



J. H. Ticknor, '17

A DOORWAY TO A MUSEUM

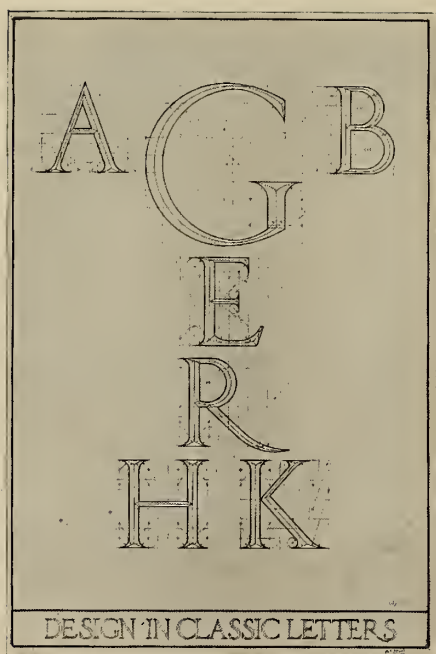


M. S. Stephenson, '17

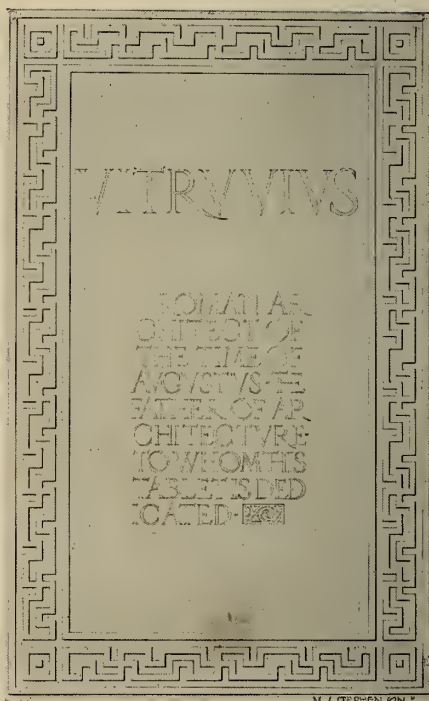


A PAVILION

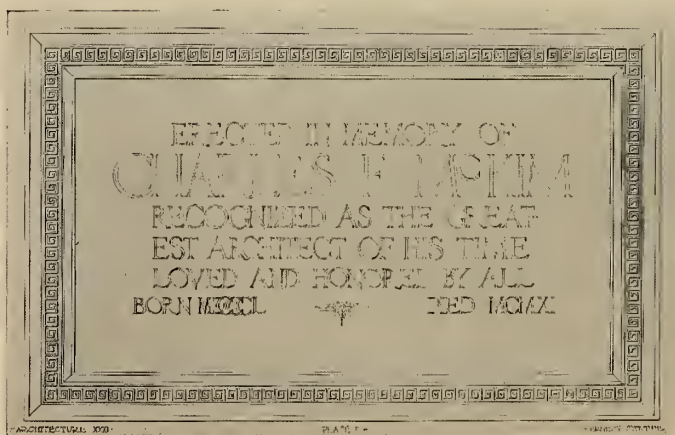
H. G. Overend, '17



W. A. Behel, '17



M. S. Stephenson, '17



E. Stauffer, '17

FREEHAND DRAWING

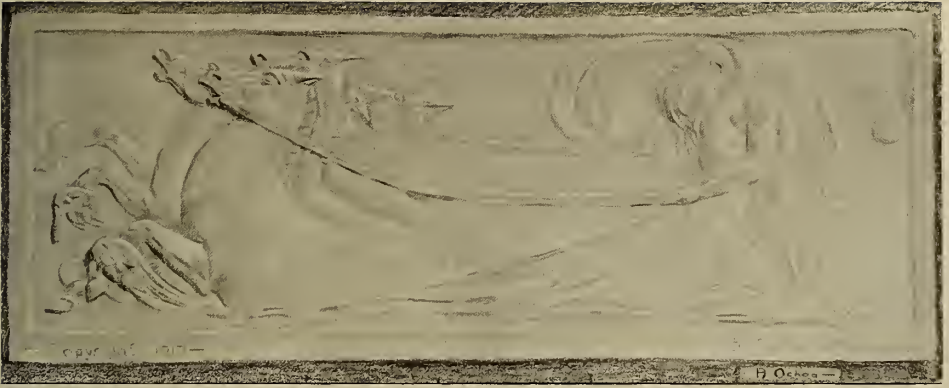


CHARCOAL DRAWING
C. B. Rowe, '17



P. C. Knowlton, '14

STUDY IN COLOR



A. Ochoa, '17

PENCIL STUDY FROM CAST



A. Ochoa, '17

STUDY IN OILS



J. J. Patterson, '16



DRAWING FROM CAST

H. G. Sprague, '14

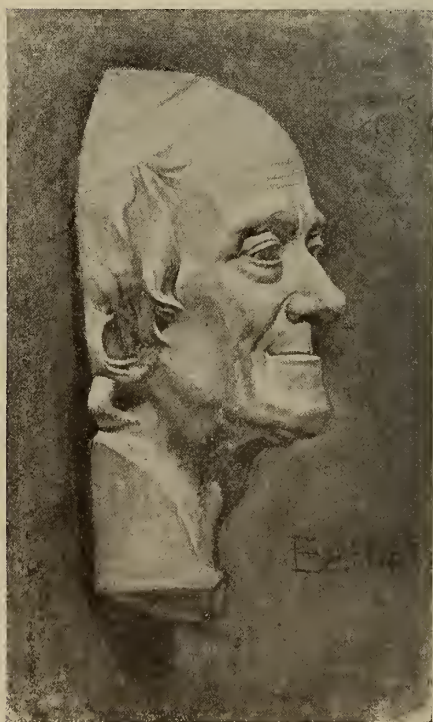
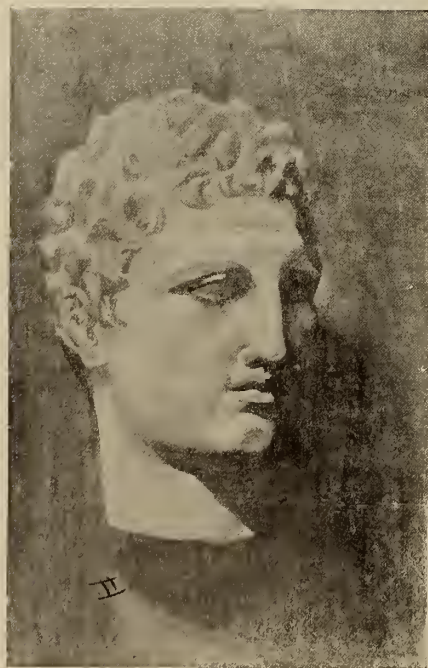
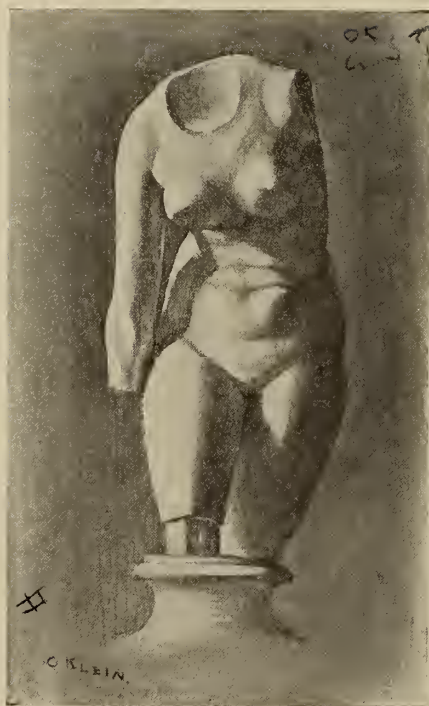


J. R. Tanner, '16



DRAWING FROM CAST

C. A. Gustafson, '17



C. A. Klein, '16
P. A. Amsbary, '17

DRAWING FROM CAST

W. W. Anderson, '15
E. G. Hirt, '16



STUDY IN OIL

H. G. Sprague, '14

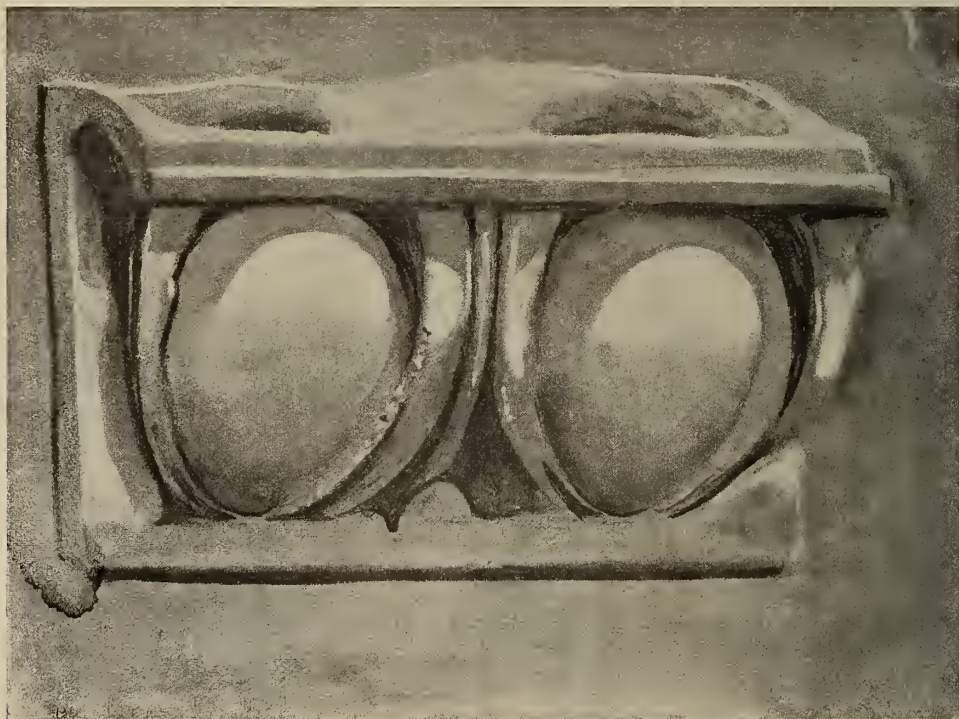


J. E. Hirschl, '14



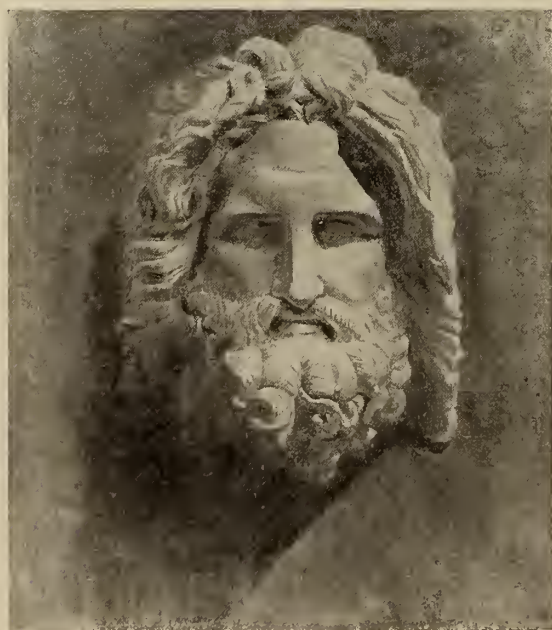
STUDY IN WATER COLOR
[55]

M. G. Miller, '14



DRAWING FROM CAST

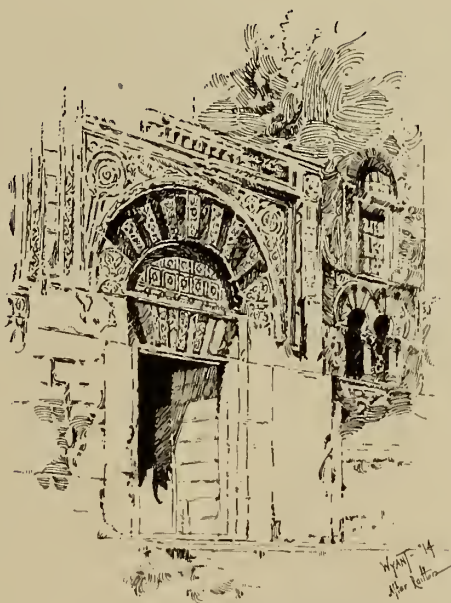
A. S. Tarnoski, '16



DRAWING FROM CAST

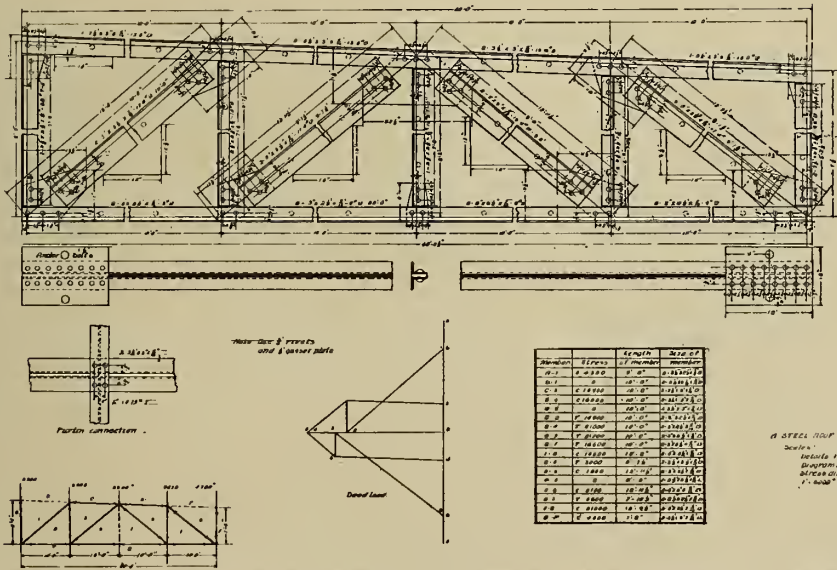
L. F. Bailey, '15

CONSTRUCTION



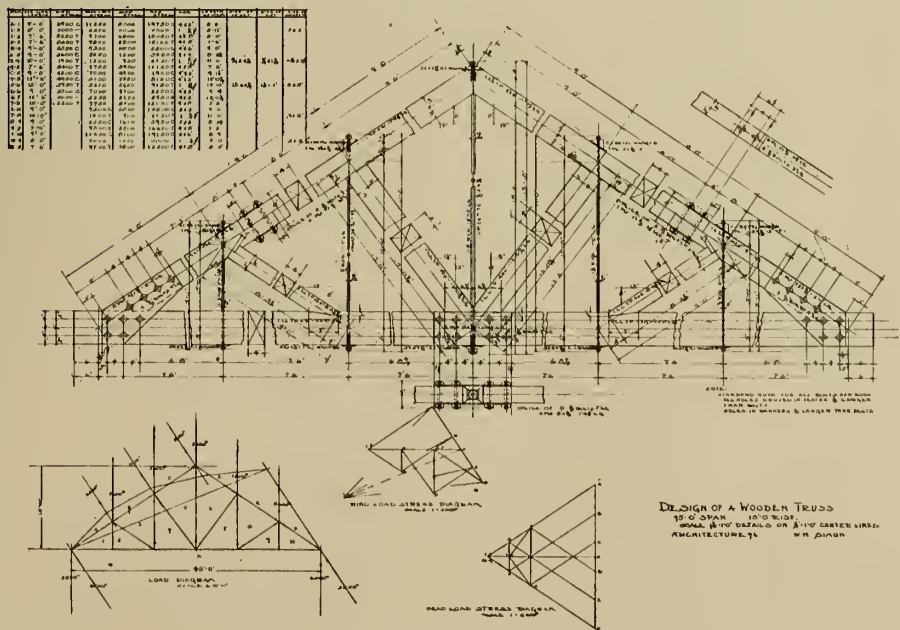
Doorway of Mosque,
Cordova

PROBLEM VII.



TRUSS DETAILS

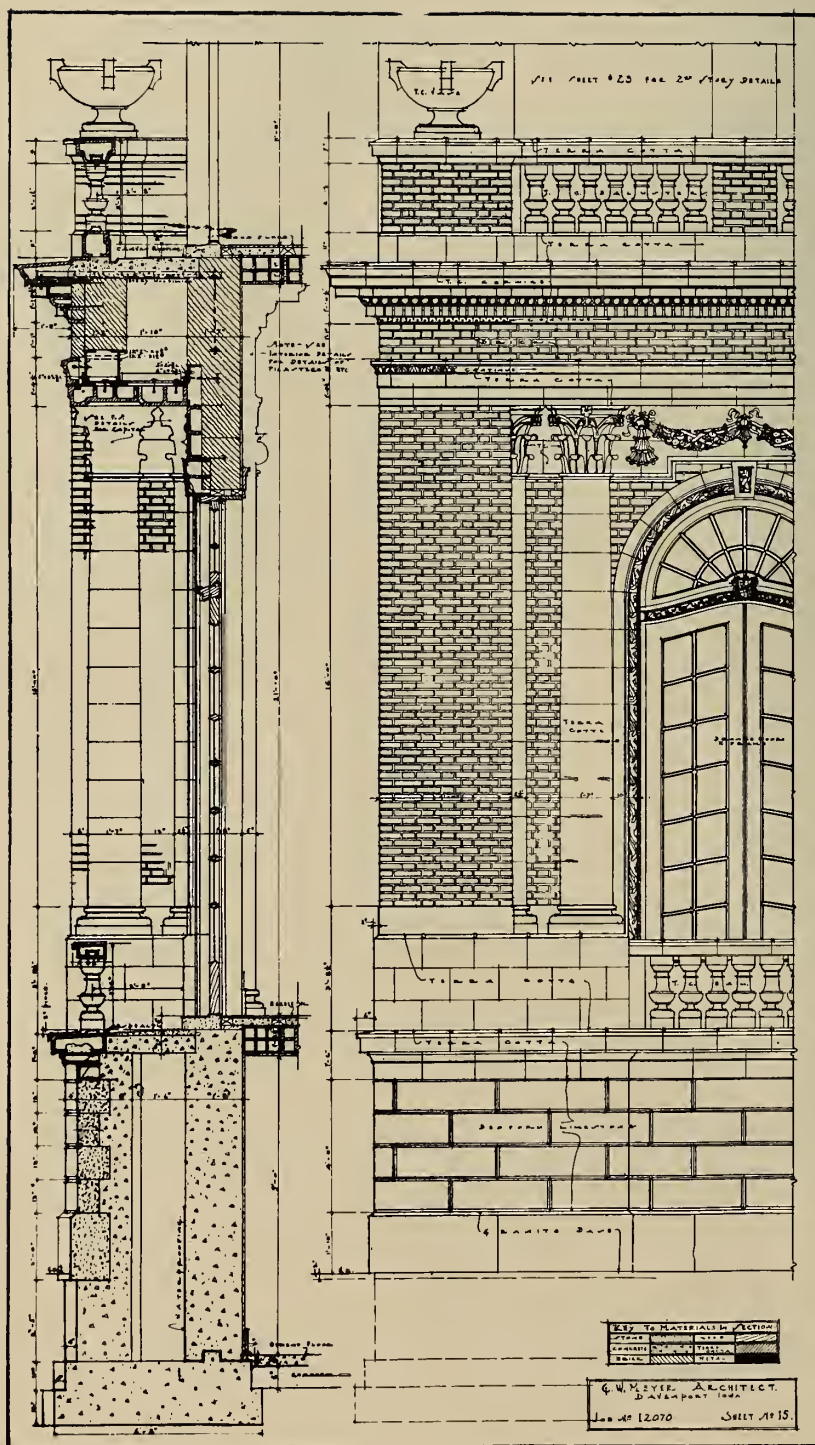
E. F. Knemeyer, '15



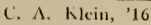
TRUSS DETAILS

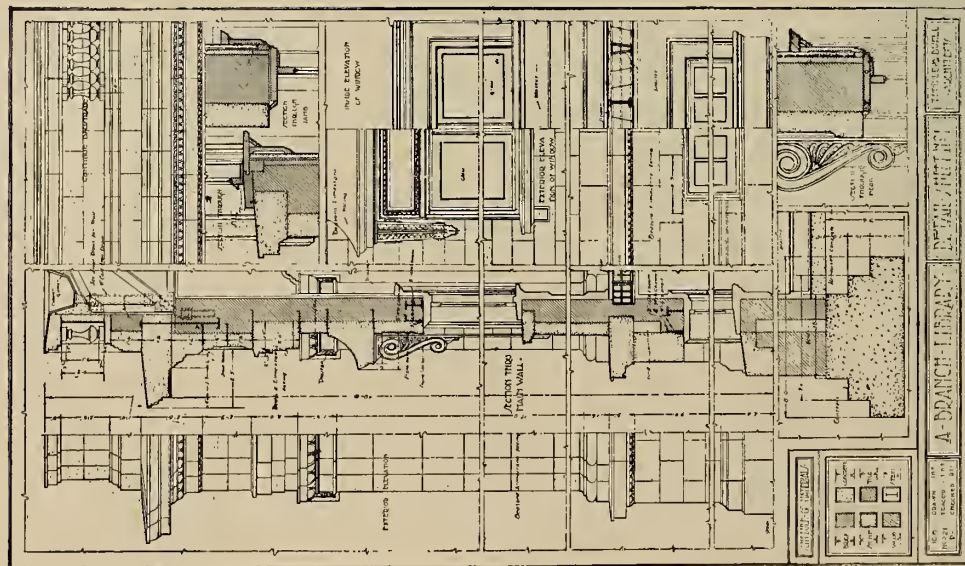
[59]

W. H. Simon, '15

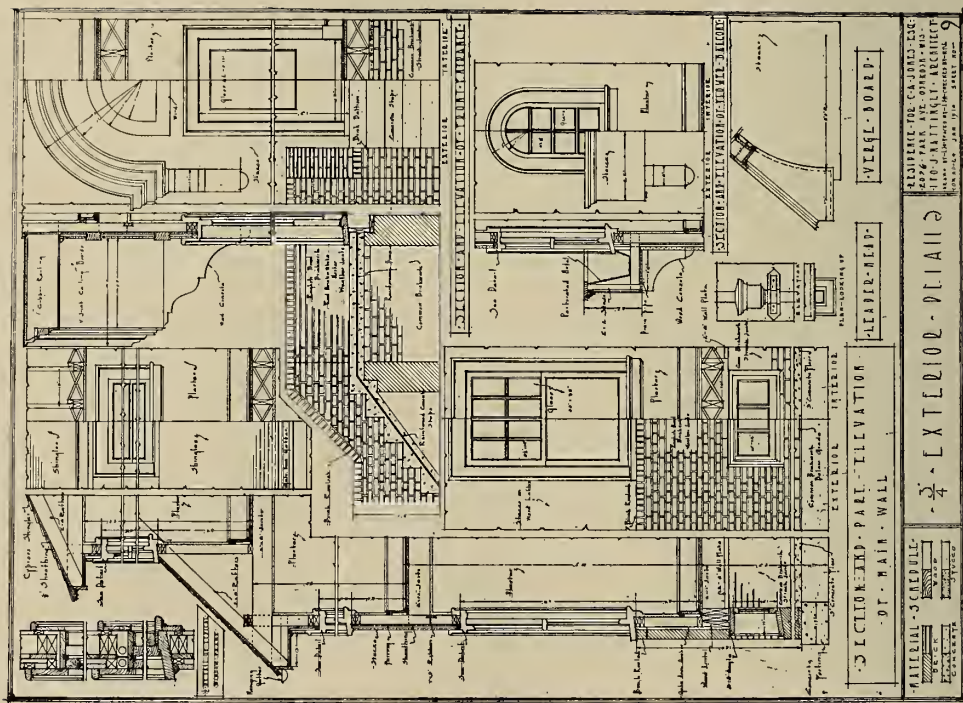


G. W. Meyer, '16

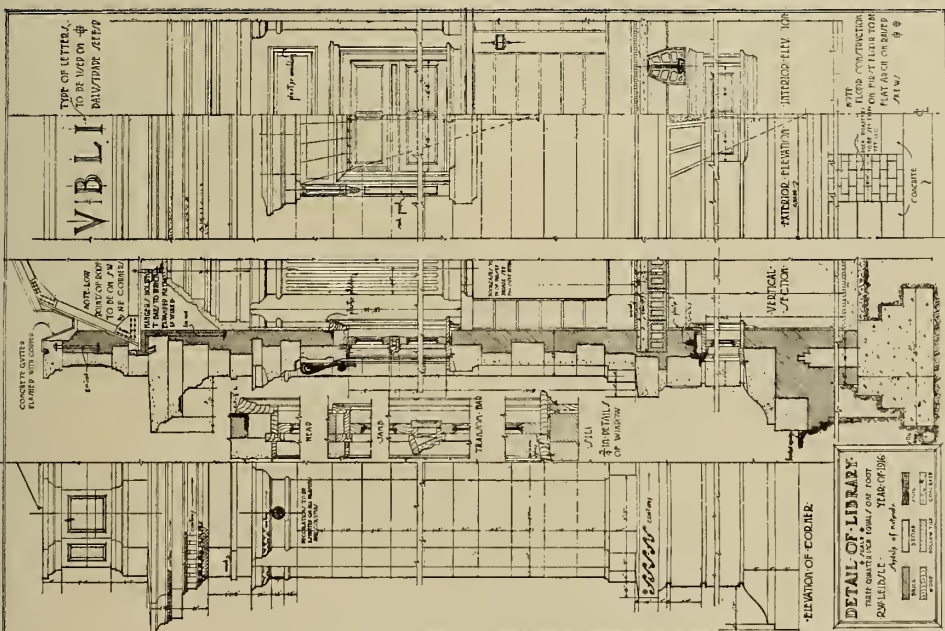
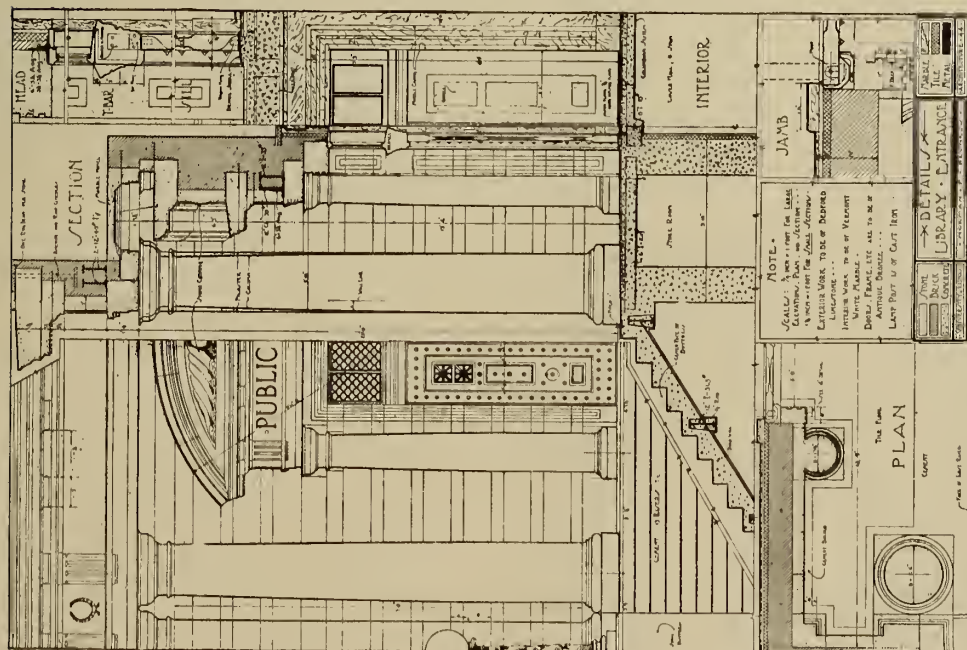




T. H. Buell, '16

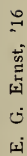


L. J. Mattingly, '16



N. F. Brunkow, '14

R. W. Leibsle, '16



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DRAWING FROM LIFE

R. G. Roberts, '16



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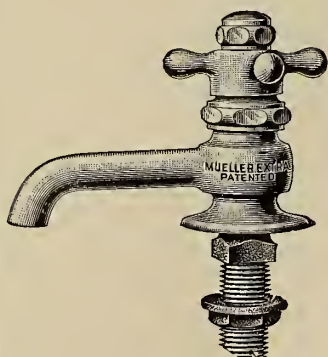
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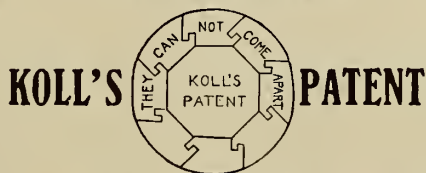
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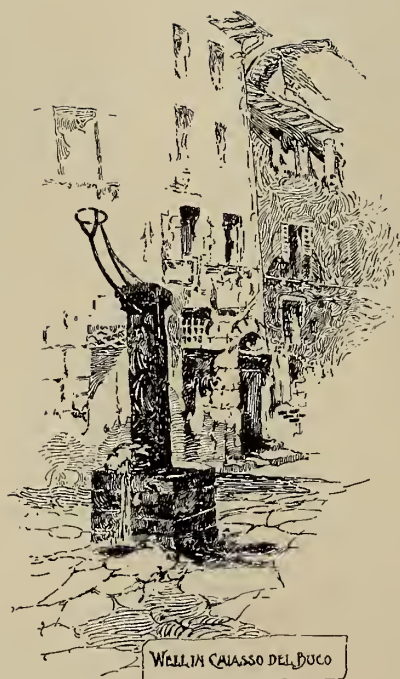
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Shall to-morrow find its place.

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